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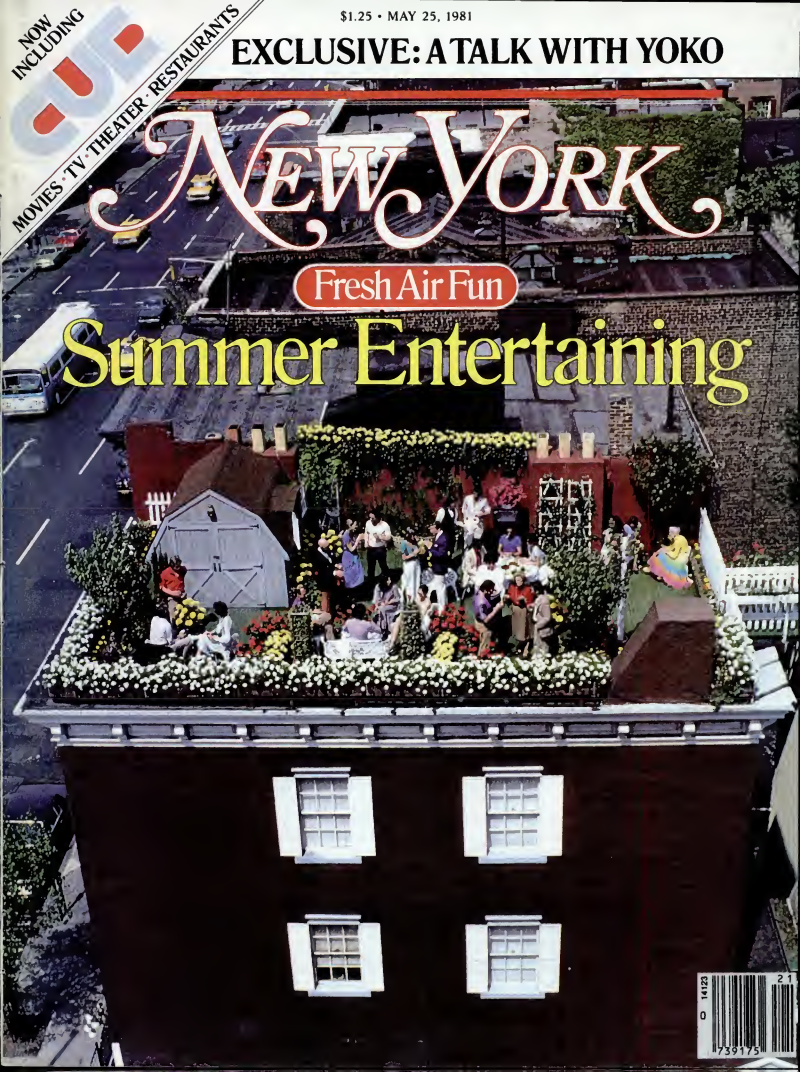
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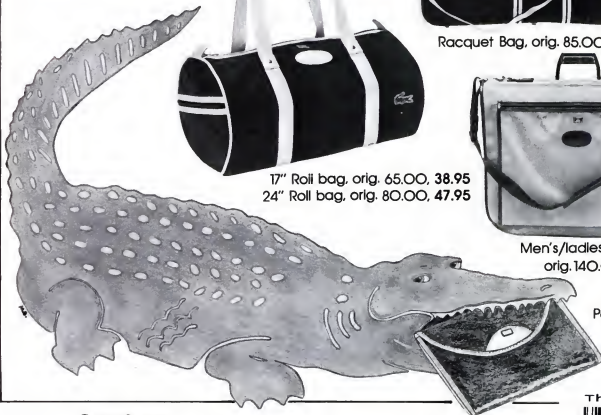
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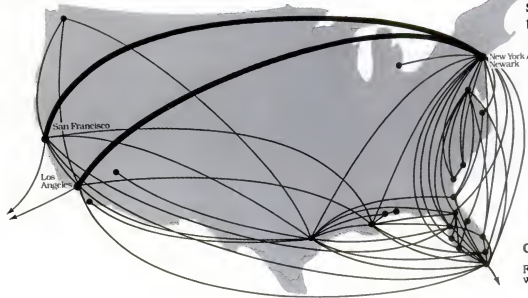
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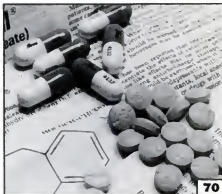
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LETTERS

The Body Politic

REGARDING "CHANGING TACTICS IN THE War on Abortion" ["The National Interest," by Michael Kramer, April 27]: What right do Senator Jesse Helms and Representative Henry Hyde have to perform the roles of biologists and doctors in determining the humanity of a fetus? And what right do they have to attempt to meddle in the private judgments of women both young and middle-aged?

Ronald Reagan's derision of the 1973 pro-abortion U.S. Supreme Court decision, *Roe v. Wade*, is equally ludicrous: How can the decision be an "abuse of power" when it has given women more freedom in deciding the course of their lives? It appears as if, instead of advancing as a nation, we are moving backward, to about the year 1900.

Elizabeth J. Rosenthal
Syracuse, N.Y.

IF, AS MICHAEL KRAMER SAYS, THE NEW Right is co-opting the right-to-life issue as a means of electing conservatives, it is because liberals have left the field open for them. Modern liberals have been noted for their concern for the weak and defenseless, but in this case they have abandoned the weakest and most defenseless of all people, unborn children. If liberals would become active in the fight against abortion, they would return to their noblest traditions, and would, incidentally, prevent the New Right from exploiting the issue.

Mrs. M. Richey
Woodhaven, N.Y.

MOST OF THESE PEOPLE WHO ARE ANTI-abortion are also anti-gun control. Where's the logic in that? They don't want people telling them whether or not they can have a gun, yet they want to be able to tell all women what they can or cannot do with their own body.

Monica H. Curley
Berkeley, Calif.

Where the Elite Meet

IN REGARD TO MARIE BRENNER'S ARTICLE "The Silly Season Begins" ["City Lights," April 27], which mentioned our hotel in less than flattering terms, we would like to bring to your attention the fact that the Milford Plaza has been chosen as Broadway's opening-night-celebration hotel by the producers of sixteen shows. We have also hosted numerous Drama Desk meetings, and we

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Edwin Scalabrino

General manager, Milford Plaza Hotel
Manhattan

Good Sportswriter

I HAVE JUST FINISHED READING VIC ZIEGEL's article on the NFL draft [*"The Sporting Life: Giant Steps at the Football Draft,"* May 11], and I find it vintage stuff: sharply focused, cleanly written, and witty. Mr. Ziegel sets the perfect tone for sports journalism. His touch is light without lapsing into silliness. He is skeptical of the powerful and properly intolerant of their pretensions. He can express compassion for the underdog without sinking into bathos.

Best of all, he is very, very funny. As a matter of fact, he is the only sportswriter in the city with a good sense of humor—a profoundly depressing thought when you consider the people who used to write sports here.

Stephen D. Singer

Assistant athletic director
Columbia University
Manhattan

Renting and Raving

RE "THE RENT BATTLE" [BY HILLEL LEVIN, May 4]: It is in the interests of anyone selling a product to satisfy customers. But landlords, whose product is rental housing, have the opposite incentive when rent controls are imposed. If one tenant leaves, the landlord can easily get another at a controlled rent exceeding the controlled rent paid by the departing tenant. Thus, maintenance is neglected, and unruly tenants are welcomed because they encourage the more stable tenants to leave. Eventually, the buildings and the communities in which they stand deteriorate to such an extent that market rents drop below controlled rents. The pernicious effects of rent control are still evidenced by the lack of construction of middle-income rental housing despite a demand. If controls were lifted, the supply of available units in Manhattan would increase, resulting in a modest price drop.

David Kahn

Manhattan

DON'T BLAME THE LANDLORDS; BLAME THE Board of Assessment, which has recently "targeted" areas, such as the Village. The assessment on my small house has been some \$10,000 higher than similar,



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Paul Ormont
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better-kept neighboring houses' for over twenty years. In desperation, I finally called in the assessor, and he agreed it should be lowered, but the board raised it nonetheless. Blame also the J-51 tax-abatement law, which allows speculators to renovate old buildings, charge \$750 for a room, and pay no taxes for at least thirteen years, leaving the tax burden on the rest of us. And blame the price of oil, which has roughly tripled in about two years . . . for a small house, about \$800 a month in the winter.

Otis Kidwell Burger
Manhattan

THE STUYVESANT TOWN TENANT'S ASSOCIATION supports the Flynn-Deare Tenant Protection Act, which specifically aims to replace the current crazy quilt of laws and to cover landlords and tenants with clearer, more equitable provisions. For those interested in plugging into their local tenant organization, we suggest they contact CARIP (Coalition Against Rent Increase Pass-alongs), 333 East 43rd Street, New York, New York 10017.

Stuyvesant Town Tenant's Association
Manhattan

Cross Words

I FOUND A DECIDED LACK OF EDITING IN the "Cue Crossword Puzzle" in the May 4 issue. Therefore, I submit this gentle slap on the hand to Maura B. Jacobson and to your proofreader: I learned of a "poker" (136 across) that "sang" (77½ [?] down) in a sty./Her "orlops" (76½ [?] down) like Cyclops could use a new eye./You can't get the credit/For puzzles you don't edit./In future, cross it's and dot it's!

Ian McCoss
Manhattan

Trip Tips

WHEN YOU WROTE ABOUT LITITZ, PENNSYLVANIA, and the General Sutter Inn ["Great Weekend Getaways," by Michael W. Robbins, April 27], you forgot to mention a nice point of historical interest. Along with the lovely old town, the chocolate factory, and the pretzel factory, there is the oldest girls' school in the United States, Linden Hall, run by the Moravian Church.

Mrs. W. H. Goff
Lititz, Pa.

YOU LEFT OUT OUR FAVORITE HIDEAWAY haunt—the lovely Harrison Inn, in Southbury, Connecticut. Charm, rustic warmth that combines with a delightful ambience . . . and only one and a half hours from midtown Manhattan. It's our favorite spot for self-renewal. Here's hoping my hot tip doesn't squeeze us out of the inn the next time we want to indulge ourselves!

Lola Green
Glen Cove, N.Y.

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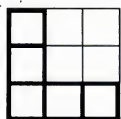
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The City Politic/Edward N. Costikyan and Maxwell Lehman

HOW NEIGHBORHOODS COULD HELP THEMSELVES

A Modest Proposal

WITH FANFARE AND HEAVY PUBLICITY, THE City Council passed and Mayor Koch signed a measure requiring dog owners to clean up the debris of their animals in the streets. For a few weeks you saw dog owners doing just that. No longer. The law isn't enforced.

The law says landlords must clean sidewalks in front of their establishments. Garbage is supposed to be placed in secure cans or plastic bags. There is a penalty for littering. Who cares? The regulations aren't enforced.

It is forbidden to play blaring radios on public conveyances or on the streets, and there are laws and rules against excessive noise. Who obeys them? In summer, hydrants are opened and the water is allowed to run and run, although this is forbidden by law if the Fire Department hasn't given permission. Vandals wreak havoc on neighborhood after neighborhood. Nobody seems able to stop them.

It has become a platitude, bitterly true, that people are afraid, that the streets have been taken over by muggers. The police can't protect the residents, although that duty is the first obligation of government.

Dirty smoke belches out of chimneys, and rarely does anybody step in to say, "Hey! Cut it out!" Schoolchildren are

systematically robbed by other schoolchildren who are bigger, stronger, or carry weapons. Many supermarkets have become filthy, unpleasant places. Their advertising and their discount coupons don't outweigh their often excessive prices.

In short, New York City is increasingly becoming an unpleasant place, as well as a dangerous one. Can anything be done? Must the city's residents smother under a constant avalanche of excuses consisting of the same basic excuse: "We don't have funds"? Maybe not. Consider the unexplored possibilities residing in the neighborhoods themselves.

When the City Charter was drafted, its creators extended substantial new powers to the community boards. They hoped that the boards would become true little neighborhood governments. The boards have not met these expectations, although in some areas they work remarkably well. The Charter gives them powers in the "big" things: They have a strong voice in land use; they can monitor the delivery of municipal services; their viewpoint must be listened to in constructing the city's budget.

It is the smaller things that make life in the city tolerable or unbearable. And here the community boards have room to assert themselves. It isn't enough to monitor the delivery of municipal services. Equally important is the necessity of monitoring conditions in the neighborhoods.

We suggest that each district maintain a corps of local part-time neighborhood service representatives. Not police in any sense, these service representatives would undertake duties designed to make living in the neighborhoods a little better. They would be residents of their areas, and familiar with conditions in the streets as no central city bureaucrat can be.

The neighborhood service representatives would perform various local tasks that are now done poorly or not at all. They would report illegal emissions from chimneys and smokestacks, and might even be empowered to issue summonses. They might be allowed to ticket illegally parked or double-parked cars, and report the license numbers of cars speeding through red lights; give warnings or summonses to landlords who do not abide by the

laws requiring that sidewalks be kept clean and garbage be kept in containers; instruct storekeepers not to pollute the streets with high-volume rock 'n' roll; report potholes and sewer backups; give warnings and summonses to people whose dogs defoul the streets and sidewalks.

They could direct residents to the proper places for making complaints or receiving assistance; be an ear for children who are ripped off; locate help for the aged and handicapped; give a hand to regular city inspectors in the performance of their duties; report to the police any evidence of illegal activities they witness; keep the community boards informed of the general physical condition of their areas, including, in some parts of town, prospects of vandalism and arson.

During a water-supply emergency, they could perform useful services in providing word-of-mouth instructions on how to save water. In a health-epidemic emergency, their service could prove invaluable. The neighborhood service representatives would constitute a continuous district-government presence in the areas to which they are assigned.

The position would not require great expertise, although inevitably it would be a learning experience for the participants. They should be trained for their tasks, not simply told to go out on the streets, look around, and report back. The Urban Academy, which provides the city's middle managers with solid grounding in the way things do and don't get done, could surely devise a concise and effective course for the 600 to 1,200 people who might initially be enlisted for the program. Many of them, with the knowledge so gained, might be expected to enter the ranks of more productive employment, both in government and in the private sector.

The position should be open to residents of the district. It might be a particularly useful post for qualified people on the welfare rolls, or those who are subject to "workfare" laws or are receiving unemployment insurance. It would be a means of providing dignity to people performing useful community work.

What would it cost? It is entirely possible there would be no cost except for administration of the operation and the costs of training. Many citizens are already trying to perform such a role on behalf of block and neighborhood associations. They might very well be pre-





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pared to assume these functions on a volunteer basis.

It might be desirable, however, to provide a small payment to those who participate. If each service representative were paid \$1,000 a year, the total cost to the city would be minimal. Not every board would have the same number of representatives, since some community districts are larger than others, but assuming an average of ten paid representatives per board at the outset, the total cost per year would be \$590,000. That is less than .005 percent of the budget, the equivalent of less than \$1 per year out of a \$20,000 annual income. If the number of representatives were doubled, the cost would be \$1.2 million a year, or just less than .01 percent of the budget. Given such low costs, it is not unlikely that foundation and corporate funding would be available.

Moreover, if the system worked the way it should, increased revenues to the city arising out of more effective code enforcement would bring back to the city far more than was put in.

Are there any negatives in the idea? Nothing ever gets done in New York without an uproar over negatives, real or imagined. So let's examine them.

□ *The neighborhood service representatives would take jobs away from union members.* Not at all. They would be performing tasks that are not being performed now, tasks that aren't even within the purview of the trade unions.

□ *The service representatives would take the place of civil-service employees.* Wrong. On the contrary, they would actually help those civil servants, like housing inspectors, who work in the neighborhoods. With the knowledge they gained in the streets, they could provide invaluable support to public employees paid with public funds. In addition, the community boards already have a responsibility under the law to monitor the local operations of central municipal agencies. At present, they have no way of doing this. With service representatives, they would.

□ *The service representatives would be snoopers.* Wrong. They would be helpers. They would direct old people, mothers, children, and ill and poor people to sources of help. They would provide information about the community to visitors and to the community board itself. They would report vandalism, and perform dozens of other useful tasks.

□ *Nobody would want these jobs.* Wrong. Experience with volunteer assistance, not only in New York but in cities everywhere, demonstrates that there are plenty of residents who value the help they can bring their neighbors. In New York, there are auxiliary police, the Guardian Angels, businessmen who give assistance, for free, in various municipal management posts, people who

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James Villas, Food and Wine Editor, Town & Country Magazine



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perform yeoman work in the block associations. In London, every community has its Citizens' Advice Bureau, where the local resident can get all kinds of help. The bureaus are manned largely by professionally trained volunteers, including lawyers, social workers, and clerical people. These bureaus are an important feature of London life; the volunteers feel honored to be with them.

□ *The community boards aren't sufficiently mature to be given such responsibility.* Hogwash. The community boards have matured to the point where they are now actively participating in the city's budget process—there's hardly anything more mature than that. The community boards are learning, and getting stronger. The addition of a direct-line responsibility, which would be theirs if a program such as we suggest were initiated, would give the boards additional solidity.

□ *Such service representatives would take away authority that properly belongs to the central city government.* Wrong. This same argument was made by opponents of the City Charter when that document was being debated. Would anyone argue that as a result of the creation of the community boards the central city government is weaker today than it was then?

□ *The work of the service representatives couldn't be monitored.* Wrong. The community boards, being locally based, are ideally situated to recruit, accept or reject, and monitor the service representatives, who would report to the board members and alert them to anything that needs local attention.

The authors of this article attended a meeting of the borough of Camden board in London. (The "borough" in London corresponds to what we in New York call a community. There are 32 in London, 59 in New York.) It was fascinating to hear the items being discussed and their quick resolution: traffic lights not working, a proposal to set up a Christmas tree in the open space at the community center, the need to provide vehicles for people in wheelchairs so they could attend a community function. Nothing earthshaking, but all matters to make life in the neighborhood a little more pleasant.

Decentralization of the New York City government, an experiment mandated by the 1975 Charter, is working imperfectly. By all objective accounts it is improving constantly. What we propose is a new wrinkle in that experiment. Why not try it? Perhaps just with one or two of the community boards in each borough at the beginning. It should give local government a vitality missing from the neighborhood scene today, and it should give citizens an additional opportunity to participate in, and improve, their government.



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INTELLIGENCER

Heroin Dealers Take Cue From Madison Avenue



Brand-name heroin: "The labeling is supposed to indicate quality."

WITH RECORD QUANTITIES of heroin flooding New York, dealers are copying other competitive businesses and packaging the drug with brand names and logos.

"The labeling is supposed

to indicate quality," said Sterling Johnson, the city's special narcotics prosecutor, who has compiled a "top 100" list of brands being sold on the street.

According to Johnson,

the current market leader is "Black Sunday," which contains 4 percent heroin and sells for \$50 to \$75 per envelope. Other best-selling labels include "Lite 'n' Live," "Payback," "Ayatollah's

Best," and "Jimmy Carter."

"If the contents don't come up to expectations, that's when the brand goes off the market," Johnson added. "The users have the seller bumped off."

'Cowboy' LP Sparks Shoot-out

AS A MOVIE, *Urban Cowboy* never really lived up to expectations, but the soundtrack album continues to sell well enough to spark squabbling over royalties.

Not long ago, Robert Evans complained about his deal on the album to his



Evans: "Irving who?"

Cowboy co-producer, Irving Azoff, who's in charge of distributing royalty checks. Shortly afterward, Azoff sent Evans a check that had been "shredded and burned," a source said last week.

"Irving who?" asked Evans when questioned about the incident.

His lawyers have obtained a replacement check.

Meantime, Aaron Latham, whose *Esquire* article about Gilley's—a popular Houston nightspot—inspired the movie, and Becky Shargo, the album's musical supervisor, are suing Azoff over their royalty deals. "These are ungrateful people," Azoff said.

Caputo Copies D'Amato Act



Caputo: Courting the right.

BRUCE CAPUTO, WHO WAS LEFT standing in his 1980 bid for the GOP Senate nomination when Al D'Amato locked up the Right-to-Life and Conservative endorsements, is managing things differently the second time around.

The former congressman

from Yonkers, who's now after Senator Daniel Moynihan's job, is already wooing the right. He's just addressed two anti-abortion functions upstate and has hired Arthur Finkelstein, the conservative guru who crafted D'Amato's controversial campaign ads questioning the health of then senator Jacob Javits.

"Finkelstein will make suggestions to credit me and discredit Moynihan. We will pick from the menu of alternatives," said Caputo.

A Moynihan supporter dismissed the Caputo threat, and called him an "opportunist," charging that he once opposed a ban on abortion.

Police Say Met-Murder Probe Uncovered Featherbedding

BESIDES FINDING A SUSPECT in stagehand Craig Crimmins, the police probe of the murder at the Met has apparently bared extensive featherbedding at the New York opera house.

Police sources claimed last week that in order to keep labor peace, Met management has allowed workers represented by the stagehands' union—who earn up

to \$800 a week—to skip performances.

"The Met's people stalled for three days when they were asked to give police a list of stagehands who worked the night Helen Hagnes Mintiks was killed. They didn't want what was happening to come out when they were in the mid-

dle of a fund-raising drive," a source claimed.

A detective told *New York* that eight "grips"—about a quarter of those who were supposedly on duty the night of the murder—didn't work because it wasn't their "turn."

"We were the only ones who were surprised," the

detective added. "Management said, 'Please. Don't tell us about it.'"

A Met spokesman said, "This is not the case," but wouldn't comment in detail. The union, the International Alliance of Theatrical Stage Employees, wouldn't comment.

"Sure it goes on. Everybody is scared of the union," said a stagehand.

BY SHARON CHURCHER

Memoirs Differ Over Valium Habit



Gordon, Holden: *Conflicting stories.*

VALIUM-MAKER HOFFMANN-La Roche has a new ally in its fight to disprove Barbara Gordon's claim that she had a breakdown trying to kick a Valium habit.

Gordon's memoirs of her problems with the popular tranquilizer formed the basis of her best-seller, *I'm Dancing As Fast As I Can*, which is being made into a Paramount-backed movie.

But last week Anton Holden, who claims to have been Gordon's live-in boyfriend (identified as "Eric" in her book), said, "She wasn't only taking Valium."

Holden contended that the former CBS staffer was washing Valium down with beer, and later started taking Placidyl, a sleeping pill. "It was when she tried

withdrawing from that mixture that the breakdown happened," said Holden, a film producer, whose own account of the events, *Prince Valium*, is being brought out by Stein and Day.

A Hoffmann-La Roche spokesman said the company was making a similar claim in court papers in response to a suit filed against it by Gordon. He added that H-L's documentation was independent of Holden.

Said Gordon, "I stick by every word of my book."

An executive at Edgar Scherick, the firm making her book into a movie with backing from Paramount, indicated the film would steer clear of the dispute. "There's no way the movie is blaming Valium," she said.

Tattling Lobbyist to Talk in Court?

THOUGH LOBBYIST PAULA PARKINSON has been hinting about her supposed trysts with various congressmen, libel laws have kept most names out of print.

Within a month, however, some of them may turn up in Washington, D.C., court records.

Parkinson's husband, Hank, has served her with divorce papers, charging she committed adultery with "individuals [who] either are or may be extremely prominent persons holding high positions [in] the government of the United States."

Paula, who's eager to get details of her story out, has ordered her lawyer, Mark Sandground, to call in her spouse for a sworn statement.

"Hank knows of at least

five Republican congressmen who were involved with me, including one from New York State, because I told him about them in a little truth session before we broke up," she said. "And who lies under oath?"

Sandground claimed the press would be safe from libel in printing the names if they appear in court papers.



Parkinson: *Divorce suit.*

Cancer Center to Tighten Staff

THE ADMINISTRATION OF NEW York's Sloan-Kettering Institute, said to be worried that the center isn't on the leading edge in the war against cancer, is cracking down on its research staff and ultimately may dismiss many of the scientists.

"There are a lot of people here who are getting older and haven't been too productive. This center just doesn't rate in the top league in molecular biology, which is where it's felt the answers to cancer are going to be coming from," said a source close to the prestigious research institute's board of trustees.

The new approach comes some months after the trustees removed immunologist Dr. Robert A. Good as head of the institute and brought in Dr. Paul Marks, an expert in human genetics, to succeed him.

Under a new policy adopted by the board, Sloan-Kettering's 250 scientists will be subject to the same sort of "up or out" tenure system that, at other major academic institutions, gives the staff several years to reach professorial rank or leave.

One source claimed that up to 50 scientists will eventually be forced out.

Some staff members are obviously unhappy with the change. "In the past we've put up with low salaries, and there's been a tacit assumption that in return for that we have security," grumbled one researcher whose future will be reviewed.

A supporter of the new policy, however, said that staffers who get their notices will collect up to two years' pay. "That's still not exactly the real world," this Sloan-Kettering scientist said.



Sloan-Kettering: *Wants to be in top league.*

Salary List Roils 'News'

IN THE LATEST FALLOUT FROM a race-discrimination suit against the *Daily News*, a purported payroll list of editorial salaries was circulated around the city room last week—setting off flurries of staff discontent.

The list was released by black reporters who are suing the paper. The reporters would not say how it was obtained.

"It's long been our contention that whites, not just blacks, are the victims of cronyism at the *News*," said David Hardy, one of the plaintiffs in the suit.

Indeed, a white reporter griped that differences in

salaries shown on the list "strike everybody as unfair." Another staffer noted that the list showed that gossip columnist Claudia Cohen—hired only last year—earns substantially more than some of the paper's Washington-bureau veterans.

Hardy said his group also planned to distribute a list of salaries of *News* executives. "It's really hitting the fan," he said.

William Umstead, the *News*'s managing editor, said, "I don't know if this is an authentic list, as I haven't seen it yet." He added, "I don't think there is any cronyism on the paper."

Media/Michael Kramer JUST THE FACTS, PLEASE

The Daily News

MICHAEL DALY SPENT MOST OF THE DAY OF April 27 in the Bronx district attorney's office viewing the videotaped confession of a man charged with murder. At 4 P.M., he returned to his office at the *Daily News*. One of the paper's editors told him that the violence in Northern Ireland was increasing and that he should get to Belfast as quickly as possible. Daly said there was more than enough violence to write about in New York, but his bosses were unmoved. So he caught the 10 P.M. British Airways flight to London and from London the first plane to Belfast. After checking in at the Lake Glen Hotel, Daly went to work. In eight days, he wrote nine columns.

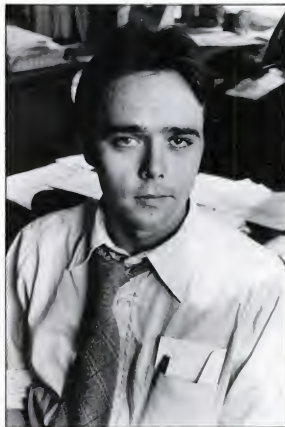
In one of those columns, Daly told the story of a British-army patrol that had fired upon a teenage boy, wounding him in the leg. He told the story through the eyes of "gunner Christopher Spell," one of the soldiers on patrol that day.

It didn't take long for the British army and the British press to pounce on Daly's story. The *Daily Mail*, a London paper, labeled Daly's account a "pack of lies." Daly was summoned home. He was questioned by his bosses at the *News*, including the paper's top editor, Mike O'Neill. Daly admitted that "Christopher Spell" was a pseudonym. He stuck by the rest of his story, and then, to spare the *News* "any further embarrassment," he resigned. In an official statement on May 8, Mike O'Neill said that the "central incidents in the Daly column have been confirmed independently." In an editorial three days later, the *News* said that "a number of key facts in the account proved to be erroneous, and others could not be corroborated." No one in authority at the *News* will say what those "key facts" are, or how the "central incidents" can be correct if the "key facts" are wrong.

In any event, these are the bare essentials of the Daly incident. Of course, they do not tell the full story.

To begin with, there is a larger context. The polls say that most people don't believe what they read in their newspapers, and just last month their suspicions were confirmed anew when Janet Cooke, a Washington *Post* reporter, admitted that she had fabricated her Pulitzer Prize-winning story about an eight-year-old heroin addict.

Everyone in the journalism business is on edge. Everyone. Editors, reporters. The print press, television, radio. Ev-



The reporter who fell from grace: Michael Daly.

eryone. So while there may have been a time when journalistic indiscretions were tolerated or ignored, this is not such a time. The pressure was on the *News* to resolve the Daly matter quickly, and it did so. "I've spent fifteen years building up the credibility of this paper," O'Neill told his editors, "and I'm not going to let anyone destroy that."

In a narrower context, Michael Daly puts his case quite simply. The column that cost him his job was not very much different from the 300 others he had written over the past two years. "The question of reconstruction and using a pseudonym—I've done a lot of it," says Daly. "No one has ever said anything." Now we're getting somewhere.

First off, the "reconstruction" of events and conversations is something reporters do all the time. The question is how to go about it. There are well-known and accepted devices for alerting the reader to such situations. Conversations, for example, can be related in narrative form without the use of quotation marks. This, however, was not Michael Daly's way. He routinely wrote—and the *News* published—reconstructed dialogues using quotation marks, dialogues

that had occurred in his absence. He—and the *News*—relied on the reader to understand that his absence from the scene of these conversations was obvious, that there was no way Daly could have been present.

In an interview I had with Mike O'Neill last week, the *News*'s editor said he had no particular quarrel with Daly's having done it this way.

The matter of pseudonyms is something else again. Generally, a reporter will simply tell the reader that he is changing a subject's name, usually to fend off a feared retaliation.

O'Neill says that he did not know that Daly regularly used pseudonyms without saying so in print. O'Neill says that such practices are "unacceptable" and that Daly's use of "Christopher Spell" without alerting the reader was, in itself, enough to get Daly booted off the *News*. Nevertheless, O'Neill indicated to a gathering of *News* editors last Tuesday that he might have been less harsh with Daly had he not suspected problems with

some other recent Daly columns.

"I had questions about three of them," O'Neill told me. Two, apparently, involved Daly's stories at the time President Reagan was shot. "My doubts were resolved to varying degrees of satisfaction," O'Neill said, but, clearly, Daly was already on O'Neill's mind at the time of the "Spell" story.

Two further observations about Daly's use of pseudonyms. First, if O'Neill didn't know about Daly's frequent use of them, he is close to being the only person at the *News* who didn't at least suspect it. This, of course, says at least as much about O'Neill (who claims ignorance) and the paper's other senior editors (who apparently didn't tell O'Neill) as it does about Daly. After all, if a reporter—or someone in some other profession, for that matter—engages in an activity that is known to his superiors without encountering a reprimand, why shouldn't he believe that his behavior is acceptable?

Second, there is the Breslin factor. Daly is a close friend of Jimmy Breslin's, the *News*'s star attraction. It is known that Daly views Breslin as something of a mentor. The two men sat close by each

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other and were often together after work. It is also known that Daly believes that the rules that apply to Breslin should also have applied to him. And Breslin, as everyone must know by now, occasionally peoples his columns with characters who exist only in Jimmy's mind.

Now, how is this different from Daly's use of pseudonyms? It's worse—unless, of course, you buy the notion that the reader knows when Breslin is pulling his leg. Which is exactly what Mike O'Neill believes. "Jimmy has a bunch of characters," says O'Neill. "Like Damon Runyon had. He's skillful at working up his pieces, at sending signals so that people know he's spoofing. And, more important, he's usually not dealing with news events. And when he is dealing with news events, he's accurate."

Leaving aside O'Neill's belief in the wise and discriminating reader—and I, for one, am at a loss to see why a reader should automatically know that Breslin is just having fun when he's writing about one of his Mafia "acquaintances"—the question, as Breslin and O'Neill seem to perceive it, comes down to what a "news event" really is.

"Armies shooting at kids," says Breslin. "That's a news event. That's real. You shouldn't use a pseudonym for that kind of thing. Although, in my mind, using a pseudonym is no worse than using blind quotes. Things like 'a spokesman said' or 'a source said.' To me both are wrong. Who's that source, that spokesman? When I see those kinds of things, I think they're just lies. And I don't care who writes them. Even Tolstoy."

"I tell you, I'd like to shoot Michael for not realizing that he shouldn't have used a pseudonym for the stuff in Ireland. But I wouldn't have fired him."

Perhaps the real point in all this concerns stakes. When Daly or Breslin or someone else writes about the average Joe, he is pretty safe. The average Joe is hardly in a position to credibly challenge a valued reporter.

But when that reporter writes about the British army in Ireland or the shooting of a president in America, the stakes escalate—right along with the ability of the aggrieved party to respond effectively. Obviously, there is an objective, identifiable truth in either situation. Unfortunately, that truth may only be considered seriously when the subject being written about has the means and the status to score a telling reply.

And, finally, there is Michael Daly himself—a tough-talking, 29-year-old Yalie, a kind of reverse Janet Cooke. Whereas Cooke contrived a résumé that had her graduating from Vassar, Daly seems almost embarrassed by his upper-middle-class background and elite education.

To those who know him, there have

often seemed to be two Michael Dalys, a Michael and a Michael One—like the “two” Golyadkins in Dostoevski’s novel *The Double*. “I think,” says a Daly friend and admirer, “that Michael needed to develop another persona in order to deal with his reality—a *Daily News* columnist in the Breslin vein. So he became ‘tough’ and started talking in ‘dem’s and ‘deese,’ which is ironic, since he majored in literature at Yale. I think that’s the only way he could handle the things he was seeing and reporting about almost every day of his working life. One day I laid this all out to him, and he said, ‘That’s right. That’s exactly right.’ Michael loved the *News*. It was his whole life. He lost a wife who left him because he worked all the time. He just loved the paper. But, as someone said, you can love a newspaper, but it never loves you back.”

One of the tragedies of the Daly episode is that Daly was one of the very few reporters who regularly write about the other New York—and not simply the world of drugs and violence. Many of Daly’s pieces, exceedingly moving and evocative, portrayed the lives of those who barely get by in this town: those who refuse welfare and live in shacks in vacant lots out of pride rather than eccentricity; those children who somehow excel in the midst of a rotting school system. Daly would go to the “career days” at the public schools around the city, and he would ask what the kids wanted to be when they grew up. And he would write about it, and he would get it right. For this work, Daly received the Meyer Berger Award from Columbia University. He received it while he was in Ireland, and because of Ireland his editors have checked the accuracy of those Berger Award columns, and, says O’Neill, they were “100 percent right.”

O’Neill appears genuinely troubled by the Daly incident, in part, certainly, because Daly’s style was nurtured and encouraged under his regime. “Michael is an extremely talented person,” says O’Neill. “In many ways, even with his techniques, he provided a truer picture of the soul of the city than that painted by other [straight] reporters or by those mediocre journalists who pontificate about their surroundings when they’ve never been out on the streets like Michael. He was providing a major service. If I live to be a hundred, I couldn’t convey how valuable his contribution was. I want to see how I can help him get himself and his career back on track.”

As *New York* went to press, O’Neill was scheduled to meet with Daly before the weekend. When I asked O’Neill if he might take Daly back, he paused and then admitted that he wasn’t ruling it out. “Not the column, of course,” said O’Neill. “That’s out. But maybe in some other capacity.” Michael Daly, it seems, is still very much on his mind. ■

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Well-wishers: Shirley MacLaine with the star of *The Little Foxes* and Senator Warner.

Food, Foxes, Ferraris

ELIZABETH TAYLOR CAME TO BROADWAY and a cynical city went wild. Carnegie Hall turned 90 and most of Wall Street turned out to celebrate the event. Israel had a birthday too, and the owners of Ferrari Jeans used that fact to present themselves an Israeli Achievement Award. What's more, a senator from Virginia proved that however glamorous the night and the wife, a husband still has to get something decent to eat.

A Little Night Music

THE BIRTHDAY WAS A BIG ONE—CARNEGIE Hall was 90—and somehow it seemed appropriate that Merrill Lynch should be underwriting the tribute to the shrine a robber baron built. Those who make money always know how to spend. Zubin Mehta and the New York Philharmonic—with three full choirs in attendance—restaged the first concert given in the hall. The atmosphere reeked of reverence. Cellist Lynn Harrell stood in the lobby talking with Eugenia Zukerman, flutist, novelist, and wife. Beverly Sills sat with her husband, Peter Greenough, serene in her black tuxedo suit. Steve Tesich wandered in with his agents. Close behind came Mary McFadden in layers of silver and gold.

Nancy Reagan sent a message calling Carnegie Hall "this landmark of American culture," but as her landmark turned 90, few were cheered to think that corporate cultural underwriting—

at her husband's urging—might soon take the place of the government's support of the arts. That wasn't the only irony. Somewhere above this black-tie audience, the Carnegie Hall residents—voice coaches, aging piano teachers, ballerinas, et al.—sat in their tiny apartments, some of them on the verge of being evicted by the Carnegie Hall Corporation. You couldn't help wondering: If Merrill Lynch could afford to pay Renny-the-party-designer to create a Victorian-fantasy tent, Glorious Food to provide the quilles, and Bobby Short to paraphrase "You're the Top," then why couldn't the longtime artist-residents also get a little help from Carnegie's corporate friends?

In lieu of pondering these imponderables, one gave in to the pleasures of Mehta. The "Te Deum" soared, and with it the spirits. On to the party, then. Hilsons and Peabodys, Eberstadts and Careys spilled out onto 57th Street, where Renny had made his magic over a parking lot. One hundred white-gloved waiters escorted dowagers to their tables—and tried to prevent them from slipping on the confetti that was heaped dangerously all over the floor. Marion Javits spied a photographer: "We used one of your pictures in Jack's book." "I hope I'm getting paid for it," he said. A pause, a smile. "Well, you're getting a credit. Isn't that enough?"

And then, suddenly, there was Engie, everywhere at once. The governor's bride had silk flowers in her hair that resembled carnations made of Kleenex.

The bodice of her made-in-New York State Stavropoulos looked like the Bronx Botanical Garden in full bloom. Her bare shoulders were ringed with roses. And the weight of the roses caused the dress to keep crawling down. Every few moments, the governor would look over, besotted with love, at his bride. The bride would pull up her bodice. Carol Bellamy, in come-from-the-office beige polyester, came over to say hi. The governor stared at her. A moment passed. Was he so preoccupied he didn't recognize her? Then: "Oh, Carol... have you seen Engie yet?"

The brass band played "Yankee Doodle." New York's new First Lady table-hopped. She paid rapt attention to Jerry Zipkin. Her nose didn't shine. The perfect political wife. So perfect, she's already collected quite a few detractors. "Why do we have to leave? Mrs. Carey is still here," a woman asked her husband as he tried to drag her out. "I'm afraid from now on Mrs. Carey will always be here," the husband sighed.

Disco for Israel

THE INVITATION DESCRIBED THE EVENT AS "the biggest birthday party ever" for the thirty-third Independence Day of Israel, but the location seemed more than a little strange. Yair and Howard Levy, two Israeli brothers who have made a fortune in designer jeans, had chosen Xenon as the place to present themselves and 29 other celebrities with Israeli Achievement Awards.

About a thousand people paid \$25 each—the money was going to the Israeli soldiers' associations—to eat pita bread and listen to the Benji Orchestra play "Hava Nagila" and the theme from *The Godfather*. The cause was good; the party wasn't. In the crush, no one could move. You couldn't appreciate any of the Levys' entertainment, such as the male dancer who pirouetted in green chiffon battle fatigues. You couldn't get near a table of hummus and olives and dates. Aline Franzen, the party's promoter, rushed around in a purple-and-gold caftan, trying to explain: "I never would have chosen Xenon to give Israel an event. None of my friends, the celebrities, would come here. Even Michael Moriarty canceled."

Howard Stein, Xenon's ever-present owner, was nowhere to be seen. Aline Franzen screamed, "Oh my God, Hermione Gingold and Vera Maxwell came in a taxi, took one look at this mob, and



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left. I'm going to kill myself... Shelley Winters and Anna Strasberg said, 'What is this?' and marched right up to Howard Stein's office."

In this chaos, even William B. Williams, the ubiquitous master of ceremonies, looked out of place. The crowd cheered as Williams was introduced elegantly as "Mr. Genovese." On a screen behind his head, slides of Masada and El Al jets flew by. "Let the VIP's through!" Williams shouted gamely, but the gesture was desperate since there was hardly a VIP around. So, what to do if you're the emcee? The obvious solution presented itself: Bring out Sammy Cahn. As usual, Sammy was all smiles and all lyrics. There is a theory in New York that Sammy Cahn would show up at the opening of a clam.

Sammy rushed out, kissed William B. Williams, who seemed to wince and stroll away; grabbed his plaque; and then was gone, presumably on to his next clam. Williams floundered with his list of no-shows. Somehow Shelley Winters, Ron Leibman, Robin Moore, and Anna Strasberg made their way out to the stage. The Orchestra Benji droned. The crowd surged toward the exit doors, where many picked up a flier: "You are invited to the Gala Evening Celebrating the Broadway Premiere of Elizabeth Taylor in *The Little Foxes*. No Admission Before 1 A.M." So much for exclusivity at the opening-night party of the season.

Foxy Lady

ON BOTH SIDES OF WEST 45TH STREET, THE crowd was twenty-deep and fierce. Watching. Waiting. Pushing. Screaming. Elizabeth Taylor was making her Broadway debut, which meant it was a night to suspend judgment and put away cynicism, to pretend that Broadway openings were still glamorous and that real stars—not just backers and accountants—sometimes do show up. Shirley MacLaine whisked in with Andrew Stein and smiled modestly as the crowd screamed "Shirley, Shirley, Shirley." He paused in the lobby and went to greet his date, "I'm sorry we're late," he said, looking not sorry at all.

Enter Liza Minnelli. Then Halston. Jean Marsh sat in the balcony with a braid around her head. Kingman Brewster stared at Carmen De Lavallade. There were: Rock Hudson, Joan Fontaine, Claire Trevor, Cicely Tyson, Bill Blass, and Andy Warhol. Not the bridge-and-tunnel crowd. Even the terrible morning fire that destroyed his office-townhouse couldn't keep Taylor's agent, Robert Lantz, away.

What a difference a day made. In 24 hours, Xenon had been (almost) transformed. Gone were the Israeli flags hanging from the balcony. Instead, mir-

rors and white swags, and tables covered with silver cloths. Howard Stein and his wife, Tawn—in full hair tangles—came out of hiding. Liza Todd shimmered. Her half-sister, Maria Burton, sat with her dress designer, Michael Vollbracht. She was asked if she'd ever write a tell-all book about her parents. "Never," she said. "All that is private." She smiled. "Not yet, anyway."

Cicely Tyson wandered around in black chiffon and silver bugle beads. Jean Marsh nibbled a butterfly shrimp. Charlene Nederlander, wife of Jimmy, pushed in front of two women from Texas and then turned haughtily to snap, "Well, excuse me." Bibb lettuce dressed with sand and vinaigrette sat on tables. Everybody waited for the star. The star was nowhere to be seen. Anxious photographers hovered near the door—11, no Elizabeth; 11:30, no Elizabeth. Could it be that, on her opening night, the star-with-bronchitis wouldn't show?

No. Her first stop had been Sardi's. She had walked in wearing a red shawl, a white Halston, and diamonds and pearls. An entire downstairs restaurant stood on their chairs like school kids to get a better view. So much for sophisticated New York theatergoers. Elizabeth fell on Maureen Stapleton, her co-star, as if they hadn't seen each other in twenty years. John Warner stood beside his wife and simply beamed. Rock Hudson was there to hug her. Jimmy Kirkwood too. A woman pushed her way up to La Taylor and grabbed a handful of cheek. "I just love you," she said. The star looked startled, then recovered. In moments, she was gone.

But where? Lillian Hellman had taken over Primavera for her own party, but the star was bound for Xenon. She arrived just before midnight. She was giddy. She was radiant. The photographers went berserk. "Could you please stop?" she pleaded. "I can't see." She swept to the back of Xenon and waltzed with Warner. The star couldn't stop smiling. "I thought I was going to get clobbered," she said, talking about her reviews.

In came Shirley MacLaine and Andrew Stein, an hour late because they had gone home to watch the Barbara Walters-Billie Jean King interview. The star sat with her children and her husband, who, seemingly starved for nourishment, made a dive into his food. He barely took his eyes from his plate as Liza-Halston-Ann Miller showered praise on their friend Liz until she coughed. Then, a husband looked up, concerned. He offered her his fork and its bit of meat. But how could anyone think of food on a night like this? Back the politico went to his steak, and the star to her friends, proving that it doesn't matter if you're married to Elizabeth Taylor; a man who would be senator had better keep his priorities straight. ■

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IN AND AROUND TOWN

By Ruth Gilbert

May 18 through 27

S	M	T	W	T	F	S
	18	19	20	21	22	23
24	25	26	27			

The sprawling Washington Square Outdoor Art Exhibit takes place May 23 through 25, 30, and 31 and June 6 and 7, from noon till sundown. Playwright Arthur Miller reads from his works at the 92nd Street Y May 27 at 8 P.M. *El Bravo*, a Puerto Rican Robin Hood musical, starts previews May 23 at the Intermedia. And Claude Lelouch's new movie, *A Second Chance*, has opened at Cinema I.

For Kids

THIS dear baby giraffe (below), frolicking in the sun, is a new arrival at the Bronx Zoo. Another new arrival is the Children's Zoo, a beautiful three-acre tract of marsh and wooded parkland, open 10 A.M. to 4 P.M. May 22 through October 31.



Fantastic Foursome

THE UNSURPASSED Juilliard String Quartet (right) kicks off the celebration of its thirty-fifth anniversary with a gala all-Beethoven concert, comprising the three Rasumovsky quartets, at Carnegie Hall May 18 at 8 P.M. First violinist Robert Mann, the group's only remaining original member, is third from left.



Hellion on Wheels

KIM WALKER (above) is Cupid on a Skateboard in Ravel's *Daphnis et Chloé*, as choreographed by Graeme Murphy and mounted by the Sydney Dance Company, Australia's pride and joy. The company makes its American debut at City Center May 27 through 31.



We Love His Work

JAMES TAYLOR (below) has one of the great American voices, is married to Carly Simon, writes songs and plays the guitar superbly, has a dazzling new album out called *Dad Loves His Work*, and performs at the Savoy May 21 through 24 and 26 through 29.

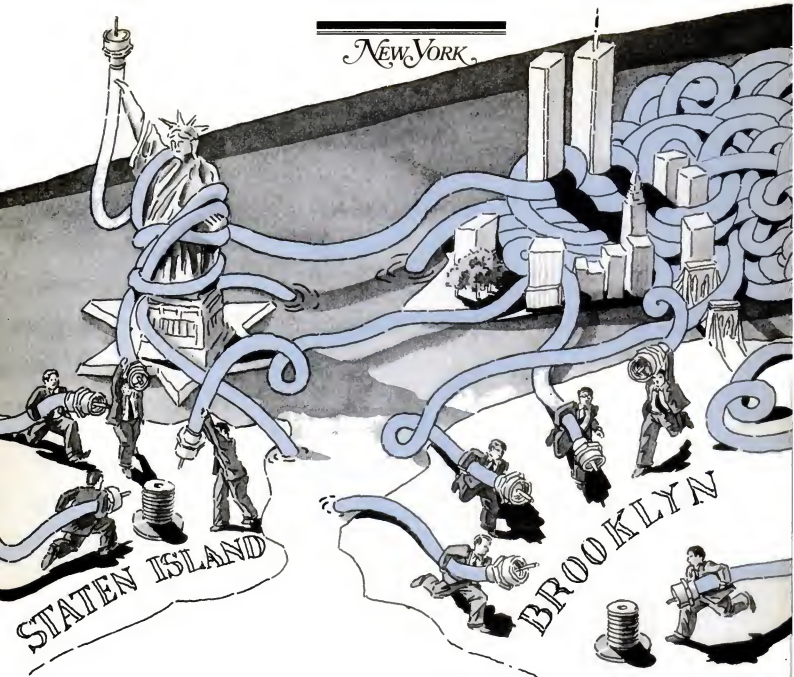


A Moon for the Misbegotten

FRANCES STERNHAGEN (below), shown in a thoughtful moment during a confrontation with total strangers, stars with Sean Connery in *Outland*, a sci-fi film set in the near future on a volcanic moon of Jupiter. Opens May 22 at the Criterion, Orpheum, and Loews 34th Street.



NEW YORK



The Wired City

By Randy Young

THE BOROUGHS ARE ABOUT to get plugged in. Fifteen firms—armed with influence and promises—are battling for the right to colonize New York's cable frontier in a high-stakes fight with major implications for the multi-billion-dollar cable industry.

The 2 million or so homes and apartments in Queens, Brooklyn, the Bronx, and Staten Island make up the biggest single cable jackpot left in the country.

Proposals have come in from both the big, national cable conglomerates and from smaller, homegrown enterprises. Neither group is discouraged by the complexities and staggering expense of wiring the boroughs or the unimpressive financial returns so far of the two franchise holders in Manhattan. What count are the prospects of huge profits down the road and visibility: The winning firms here will get bragging rights to hustle franchises in other cities.

There's a lot at stake for viewers, too, and it's more than just the chance to see first-run movies and Knick and Ranger games. Cable technology is blossoming, and it won't be long before the television set in the living room turns into a device for shopping at the best stores, conducting bank transactions, taking college courses, scanning library reference sources, reading the morning newspaper—even guarding homes against burglars.



The medium's impact on daily life promises to be enormous, but the shape of things to come may be determined in good part by the kind of franchise agreements the city of New York signs in the four boroughs. Manhattan residents, who've had access to cable for more than a decade under city-negotiated contracts with Manhattan Cable TV and Teleprompter, will also reap the technological benefits, since those contracts require the companies to match any improvements in cable systems elsewhere in the city.

CABLE FRANCHISING, HOWEVER, is a tricky—and sometimes nasty—business. Lawsuits and scandals have erupted in several major cities. There's still talk here of political deal-making surrounding the earliest Manhattan cable awards, made in 1966. And in today's overheated cable climate, New

York's franchising competition has taken on the look of a political campaign. The candidate companies are setting up multi-million-dollar war chests, recruiting some of the city's most influential figures, canvassing for support in communities, and, inevitably, making the kinds of claims and promises that have a way of deflating once the vote is in.

Aware of the potential for trouble, city officials have slowed the process down—to something approaching a minuet. While the pace has exasperated some cable executives—and a great many entertainment-starved New Yorkers—it may ultimately be the best insurance against a poorly conceived, court-snarled cable deal.

The franchise winners (one or more in each of the four boroughs) will be selected by the Board of Estimate, composed of the mayor, the comptroller, the City Council president, and the five

borough presidents. For almost two years the ranks of cable applicants have been growing, each candidate eager to prove its experience, programming potential, and financial health. In the end, the Board of Estimate promises, the franchises will be awarded strictly on "merit." Most of the cable companies, however, aren't taking any chances with the politically sensitive board. Almost all have reached out for the right connections, in some instances offering prominent local figures or groups minority interests in cable companies for little or no investment; their influence is enough.

The franchise-selection process has plenty of critics. "Agreements about a complex service, involving millions of dollars and the satisfaction of millions of customers, are reached, quite literally, in smoke-filled rooms, behind closed doors," warned City Council President Carol Bellamy last year.



But, so far, no one has changed the rules.

COX CABLE COMMUNICATIONS, Inc., plays the game as well as anybody. One of the industry leaders, with 970,000 subscribers in 23 states, Cox is vying with seven other firms for all of Staten Island, a particularly attractive plum since the wiring there can be done mostly aboveground and therefore more cheaply than in any other area of the city. Cox, however, is based in Atlanta, so as part of its campaign here the firm has considered giving 10 percent interest in its New York City affiliate to Fred DeMatteis, one of the city's major builders, and James LaRossa, a powerful Manhattan attorney with solid political contacts.

According to Carl Holmes, franchise director for Cox Cable in Atlanta, no formal agreement has been reached with the two men, although discussions are continuing. As to the investment expected of DeMatteis and LaRossa, "It may or it may not require an investment," says Holmes. "We're trying to assess that."

It wouldn't be the first cable venture for DeMatteis. He holds a 4 percent slice of Cox's subsidiaries in Nassau County, where the firm has won franchises in Great Neck and seven North Shore villages and is in hot pursuit of others. Indeed, Cox has strong local ties in Nassau County. Sixteen percent of each of the company's cable operations there is held by the law firm of Nassau County Republican chairman Joseph Margiotta, whose trial on kickback charges recently ended in a hung jury. The interests were given in return for legal services the firm performs for Cox on Long Island, according to Margiotta law partner Michael Ricigliano.

Cox Cable has already made a key connection in the battle for Staten Island by taking on former city sanitation commissioner Anthony Vaccarello as vice-president of Cox Cable Communications of New York.

"It's hard when we're here in Atlanta," says Holmes. "By having local people associated with us, we are able to get the input we need to make our application sensitive to the community's needs."

Warner Amex, with 150 systems in 29 states, is another well-connected cable conglomerate. The company hired Richard Aurelio, a deputy mayor under John Lindsay, as its senior vice-president for national franchising. Aurelio's appointment came at about the time the firm was applying for cable franchises in Queens, Brooklyn, and Staten Island, though he claims the timing was coincidental.

"I don't have any political connections or clout," insists Aurelio, who was a public-relations executive before joining Warner Amex. "But I do understand government. Every company has somebody involved, whether it's a lawyer or consultant, who has a knowledge of government and how it works." That goes in spades for Sid Davidoff, another former Lindsay aide and Queens resident. His firm handles legal chores for Warner Amex.

Time Inc., the parent company of Manhattan Cable TV, has lined up some impressive troops too in a bid for a Queens franchise. The company has hired as attorneys John Zuccotti, the former City Planning commissioner and deputy mayor to Abe Beame, and Justin Feldman, a former member of the Metropolitan Transportation Authority. In addition, Time Inc. has tapped Howard Rubenstein, the public-relations wiz whose clients include many of the city's power elite.

The other Manhattan franchise holder, Teleprompter, is in the running for Brooklyn and Queens, and will rely heavily—as it did in the earlier competition—on Shea & Gould, a law firm closely tied to the city's Democratic party. With nearly a million and a half subscribers nationally, Teleprompter has sought added local muscle by taking on John Scanlon, an adept and powerful P.R. man who is credited with orchestrating much of the press coverage of the bus-stop-shelter controversy.

Not all the familiar faces, however, are in the ranks of the cable giants.

WERE NOT INTIMIDATED by their size," says Percy Sutton. "We're the new boys on the block, but we'll beat them here because we know the community and we have our lives here."

Sutton's strategy has served him well in the past. The onetime Manhattan borough president is now chairman of Inner City Broadcasting Corporation, a firm that took an almost unnoticed station called WBLS-FM and turned it into the nation's most-listened-to radio outlet. Inner City, which also owns six other stations, has teamed up with the National Black Network in an effort to land its first cable franchise, in Queens.

At first, Sutton's application was met with outright laughter around City Hall.

But no one knows the art of political navigation better than Percy Sutton, and for that reason alone, he's no longer being taken lightly. Sutton has already shown he can be an unusually suave salesman. At a recent cable-TV public hearing before the Board of Estimate (to which he once belonged), he regaled members during his allotted ten-minute presentation with clever anecdotes about his Queens "roots," and made sure nearly everyone in the room had shaken hands with the group of Inner City representatives he had trundled in. Among them: Paul O'Dwyer, a former City Council president and now Sutton's lawyer.

Other small cable firms have also tapped the city's power vein. Cross Country Cable, a New Jersey company pursuing Staten Island, has retained the law firm of political wheeler-dealer Harold Fisher, who once headed the MTA and who counts Hugh Carey among his close friends. And Orth-O-Vision, a Queens-based company, has retained P.R. ace Mortimer Matz, whose clients have included political big shots from Mario Biaggi to Harrison Goldin.

But one of the smoothest sales jobs in any of the boroughs belongs to Vision Cable of Staten Island, Inc., a local outfit whose parent company operates out of Bergen County, New Jersey. This firm has been doing spadework for years in Staten Island, sending out mobile film crews to various local events—concerts, parades, and the like—and compiling a kind of video scrapbook that it trots out for any community forum. Vision Cable has also formed an "advisory committee" of seventeen Staten Islanders for leverage in its franchise bid. "There have been cocktail parties and a trip to see their operation in New Jersey," explains Barry Leo Delaney, curator of art at the Staten Island Museum and an advisory-board member. Has this not so subtle hucksterism left its mark on Delaney? "I'd be happy to be enlightened by other companies, but no one else has made quite as strong a pitch. They strike me as a very well organized group of personable young people who would be very easy to work with."

Vision Cable isn't the only firm with a strong local angle. A Woodbury, New York, firm, Cablevision Systems New York City Corporation, seeking franchises in all four boroughs, has enhanced its chances in Brooklyn by signing a \$10-million equity agreement with the Bedford-Stuyvesant Restoration Corporation. In addition to getting an interest of up to 15 percent in Cablevision's Brooklyn franchise, the non-profit development group would get a cable-TV job-training program for its minority residents.

With all these politically savvy firms lining up pitchers and pitches, what's the choice really about? In fact, not that

"...With cable TV's biggest jackpot at stake here, companies are marshaling influence and promises to get in on the action..."

much. Most of the cable applicants are offering the same kind of advanced, satellite-age technology in their systems. Even the types of programs they'd provide subscribers on their basic and pay channels vary little from firm to firm. So the Board of Estimate and its cable advisers must weigh other things—like a firm's financial capability, its officers, its track record in other cities and communities that it has wired, and its ability to make good on its promises.

The promises in particular have an elusive air. Cable companies typically spend huge sums to draft glittering proposals that are submitted to governing boards of cities and towns. "We're all going to promise New York the world, because that's what it's expecting," concedes one cable executive jockeying for a franchise here. Adds Les Brown, editor of *Channels* magazine and a longtime cable expert, "It's a lunatic business, and I don't think anyone believes he can deliver on everything he says. If these companies are losing money down the road, they're going to cop a plea and say to the city, 'Hey, we can't give you that.'"

WHICH IS PRECISELY WHAT is worrying people now. The City Club of New York, a private civic watchdog, recently warned the Board of Estimate at a public hearing that cable companies "legally and logically are motivated to minimize their outlays of equity and loan capital after they have secured the long-term monopoly franchise." Indeed, plans for innovations like two-way, interactive systems (which allow the subscriber to "talk back" to his TV set), for numerous local-origination channels and studios, and for accelerated construction time-tables may quickly be jettisoned once the deal is set. The big loser, of course, is the public.

Critics point to the Manhattan experience and claim that Manhattan Cable TV and Teleprompter have failed to honor the terms of their city contracts and are providing technologically inferior services.

Compliance audits on the two firms in the mid-seventies conducted by the Office of the Comptroller found "numerous" instances of non-compliance and only partial fulfillment of contract clauses. These included, in the case of both companies, failure to wire certain blocks within their franchise areas, failure to provide free basic service to many hospitals, day-care centers, public schools, and fire and police stations, and failure in many instances to provide re-

pair service to viewers within 48 hours.

But today, the criticism cuts deeper. Some experts question whether Manhattan Cable TV (with 120,000 subscribers below East 86th and West 79th Streets) and Teleprompter (with 65,000 subscribers to the north) are providing "state of the art" services as required. "In their early days, these systems with their 26 channels were very advanced," says Professor Michael Botein, director of New York Law School's Communications Media Center. "But now with 54 channels becoming standard and 84 not unheard of in new systems, what we have here seems old-fashioned by comparison, though the cost of rewiring can be prohibitive."

SOME CHANGES ARE OCCURRING. Manhattan Cable TV has begun a \$20-million capital-investment program that includes expansion to 35 channels, and Teleprompter says it too will offer more channels, though it doesn't know how many or when. Even 35 is far behind most new cable systems, however, and neither firm has any plans to offer interactive services soon. In addition, only Teleprompter has a free public-access studio, and that one is way up on Broadway at 219th Street.

Officials of both firms strenuously deny that their services are dated, or that they have failed to live up fully to their contract agreements. "Some people have been trying to sell the world on the idea that Manhattan Cable was somehow running an antiquated system, and it's not," maintains Manhattan Cable president John F. Gault. "We're way ahead of the rest of the country in what we're doing. At such time that it becomes necessary for Manhattan Cable to build additional channels of capacity into its system, we're prepared and ready to do that."

Certainly, there's been little financial incentive so far for either firm to upgrade. Before turning the corner with modest profits in each of the last two years, Manhattan Cable had lost in the neighborhood of \$18 million on its Manhattan operation, according to Gault. And the president of Teleprompter's New York subsidiary, Christopher Conley, says the firm continues to lose several million dollars a year here—as it has since 1966.

To its credit, the Board of Estimate had the good sense early last year to admit, in effect, it knew next to nothing about awarding cable-TV franchises, and opted for outside help. It put the awards process on hold and hired the Washington, D.C., law firm of Arnold &

Porter as the city's cable-TV consultant. It also formed a top-level Cable Television Working Group, which meets regularly and is making a serious—if belated—effort to determine the services and technology the city should demand.

But many feel the city's antediluvian methods for awarding cable-TV franchises and regulating them afterward are in need of some very fundamental changes. In a report prepared last year for City Council President Bellamy, the Communications Media Center called for creation of a "permanent 'blue-ribbon' committee" to oversee the cable-franchising process. (Currently, the city's Bureau of Franchises, headed by Morris Tarshis, is the operating arm of the Board of Estimate in all franchise matters.)

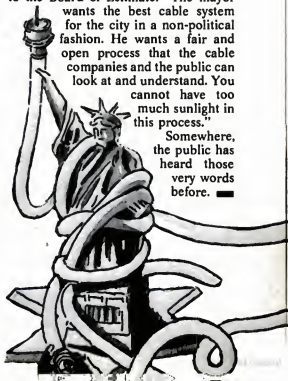
"While the cable industry has become sophisticated technically and financially, the city's regulatory process has not kept pace," Bellamy said in a statement accompanying the Media Center report.

An even sharper critic of the cable-franchising process is City Councilman Robert Steingut, of Brooklyn. No fan of the powerful Morris Tarshis, Steingut thinks a newly created Office of Telecommunications should design and regulate what promises to be New York's multi-billion-dollar cable industry. "Here we are, the communications capital of the world, and this whole thing is being run like a corner-candy-store operation," he fumes.

Will politics win out in the end? "Any company the mayor votes for will be on the basis of merit and a thorough review of the proposals," declares Robert A. Kandel, Ed Koch's representative to the Board of Estimate. "The mayor

wants the best cable system for the city in a non-political fashion. He wants a fair and open process that the cable companies and the public can look at and understand. You cannot have too much sunlight in this process."

Somewhere, the public has heard those very words before. ■



A Talk With Yoko

Since John Lennon's murder last December, his widow, Yoko Ono, has remained in seclusion in the Dakota, the apartment building outside which he was killed. Even before the shooting, few people ever visited the Lennons at the Dakota or saw the labyrinth of apartments where for a decade after their notorious romance and marriage the couple, shunning publicity, lived an enigmatic life of "role reversal."

Philip Norman, an English writer visiting New York to publicize his new Beatles biography, Shout!, spoke briefly about Lennon last month on Good Morning America. Later that day, Yoko telephoned him. "What you expressed about John was very nice," she said. "Maybe you'd like to come over and see where we were living."

By Philip Norman

IT IS FIVE MONTHS SINCE THE SHOTS were fired. The Dakota shares in that relief spring fleetingly gives to New York. Beside the gloomy archway, red geraniums spill out of the big iron vases. There are tourists now, as well as grief-stricken fans, lingering on West 72nd Street. Their eyes and cameras search for a glimpse of the guard, still futilely shut inside his copper box ten feet from the place where Mark David Chapman stepped forward and John Lennon fell.

Under the arch, it becomes eerily like some shipping or insurance office in the Liverpool of John's early childhood. Narrow steps lead through old-fashioned double doors into a wood-paneled vestibule with a polished counter. Behind the counter, another guard watches over his console of TV monitors and automatic locks. Another door gives access to further stairs, a passage twisting to the door marked STUDIO ONE. Inside, two young men loll over desks in a cluttered, high-ceilinged room. One of them withdraws for a moment, then returns. "Go right in," he says. "Yoko's ready."

Yoko works alone behind a gold-inlaid desk in an office filled with small

trees, white sofas, and pastel-colored Art Deco lamps. Her clothes are black, as they always have been: sleek trousers, high-heeled boots, an undone shirt, and tie. Her hair is drawn back into a single tied mass, revealing an expression that few outside these walls have seen. The face with its broad, taut cheekbones and fierce, dark eyebrows has so seldom seemed capable of smiling. She does so often, even when speaking of the day after John's death.

ON THE DAY AFTERWARDS, OF course, I couldn't eat anything. Then all I wanted to eat was chocolate. I kept remembering how much John loved chocolate. When I would go out, I'd always bring him a little chocolate something home, and he loved that so much. Now it was all I wanted to eat. Elton [John] was so sweet—he sent me in a big chocolate cake. My diet went crazy for about a month afterwards—nothing but chocolate and mushrooms.

"A few days before it happened, I remember looking at John. And he looked so good, so beautiful. I said to him, 'Hey, you're even better-looking than when you were a Beatle.'"

"He always wanted so much to be thin, but he never really was. Even in the Beatles period there was always this little potbelly under his Beatle jacket. When we split up and then got back together in '74, he said he *really* wanted to lose weight. I said, 'Okay, how much do you want to lose? Twenty pounds?' And he did it. His body had gotten to be just the way he always wanted."

"And he was so happy. Both of us were. A few days before it happened, I remember thinking, 'This is so good. I wonder if things can go on being as good as this.'"

It is a feeling almost as strange as bereavement for Yoko to realize that people do not hate her anymore. For the hatred had seemed as durable as the Beatles' own legend. It followed her even after John and she had escaped from London to New York, even after their artistic partnership had ceased to puzzle and exasperate the world. No forgiveness appeared possible for the Japanese woman who sundered the Beatles' magic entity, luring John away from lovableness into avant-garde aggression, from pop music into mystifying performance-art escapades like bed-ins and Bagism. The rumors multiply even



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now around Yoko's alleged pursuit of John: how she intruded on the Beatles in their sacred recording sessions, how she once even followed John into the gentlemen's lavatory.

PEOPLE SAID THAT I RAN AFTER him, pursued him. What really happened is *neither* of us ran after the other. We were both too scared. Each of us was married at the time. John was terrified to make any move because of the Beatle thing. After we first met at that gallery



Partners in arts John and Yoko last year.

[the Indica, in London, in 1966] we were circling round each other for about two years. I wouldn't make a move. I never did. I had left London for Paris, and John was in India. At that point, I thought we'd probably never get started.

"The one time he did try to make a move, it was so sudden, so clumsy, I just rejected it. John had invited me to the record studios. He suddenly said, 'You look tired. Would you like to rest?' I thought he was taking me to another room, but instead we went off to this flat—I think it belonged to Neil, the road manager. When we got there, we followed Neil in and he started to unfold this sofa out into a bed. Maybe John thought we were two adults: We didn't have to pretend. But it was so crude that I rejected it. I slept on the divan, I think, and John went into another room.

"I never pursued him. If I had, I would have got nowhere. After we started living together, it was John who wanted me there all the time. He made me go into the men's room with him. He was afraid that if I stayed out in the studio with a lot of other men, I might run off with one of them.

"Jealous! My God! He wrote a song

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"...For Yoko Ono Lennon, as for all of those who suffer this loss, small, silly details from John's life provide passing comfort..."

called 'jealous Guy' that should have told you the way he was. After we were together, he made me write out a list of all the men I'd slept with before we met. I started to do it quite casually—then I realized how serious it was to John. He didn't even like me knowing the Japanese language because that was a part of me that didn't belong to him. After a while, I couldn't even read any papers or books in Japanese.

"I used to say to him, 'I think you're a closet fag, you know.' Because after we started to live together, John would say to me, 'Do you know why I like you? Because you look like a bloke in drag. You're like a mate.'"

"He was a genius but he had this huge inferiority complex. He was brilliant as an artist, but he didn't think he was capable of it. Like when he was asked to do his lithographs—he was just too scared to get started on the drawings. We both took mescaline and then he tried. I told him, 'That's brilliant, it's beautiful.' John said, 'But it's only a circle like a child would do.' I said, 'Maybe it's childish, but it's still beautiful.'"

"It was the same when he was asked to write a sketch in the *Oh! Calcutta!*

show. 'What am I going to write?' he kept saying. I said, 'Write that thing you told me, about when you were a little boy and you used to masturbate.' He and his friends would all masturbate together, shouting out the names of film actresses—and then John or one of them would shout out 'Frank Sinatra.' So he wrote that as the sketch, and it was marvelous."

THE DECISION TO SEPARATE, IN 1973, was Yoko's. She had given John his escape route from Beatle-dom but, in the process, had sacrificed her own ambitions and identity as an artist. She had had two husbands before John: She was used to marriages that ended. So John left New York for California and the confused, drunken year that he later characterized as his "lost weekend."

"He came back to New York a few times and asked me to go back to him. I wouldn't. I was going out with other people—several others. One of these young guys persuaded me to go to that big concert of Elton's—and, suddenly, John walked out onto the stage. I didn't know he was going to be there. The audience gave him a terrific reception.

But when he bowed, it was too many times, and too quickly. And suddenly I thought, 'He looks so lonely up there.'"

"The young guy I was with wanted to go backstage afterwards. I didn't want to, but I said okay. And John, of course, was there with a young chick. His face lit up when he saw me. 'Oh, I'm so happy to see you,' he said. We sat there holding hands, talking. His young chick and my young guy were still waiting around, looking more and more uptight.

"After that, John asked me out. We went to an art show together. We started dating all over again."

So they settled down for good, it seemed, in the strange old Manhattan mansion, decorated with dark turrets and cast-iron sea serpents, where John had been gradually buying up apartment leases. Yoko got his weight down; he even stopped smoking his eternal Gauloises for the sake of the baby they both wanted. New York, unlike London, left them alone. They bought houses in Florida and on Long Island, and prize holstein cattle for their Dream Street farms. "All of it was for our old age," Yoko says with a wry smile. "And eating the right foods to keep ourselves healthy. It's so ironic. Since December,

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NEW YORK

I've been telling Sean [their son], 'Eat anything you want. It doesn't matter.' "

ON THE SEVENTH FLOOR, A guard sits nursing a raincoat outside the apartment where John and Yoko spent their five years of "role reversal." Opposite is a second apartment, equally large, which they used only for storage. Two smaller ones, lower in the building, were bought by John for specialized uses, including storing and cataloguing their videotape collection.

We enter the principal apartment. A tiny hall, with a single lamp burning in it, leads to the vista of a dozen white rooms and skyscrapers beyond set down at random among the Central Park treetops. Far beneath, near the place now renamed Strawberry Fields, a glint comes up from mirrors heliographing messages of sympathy.

It was in a small side room that John spent his long retreat, "watching the trees change color." The room is empty now but for cardboard cartons and the huge TV set he had specially shipped from Japan. In the passage is a painting he did at age eleven at Dovedale Primary School. There are pictures of Julian, his elder son, of Sean, and of Yoko's daughter, Kyoko. His clothes still hang in the corner dressing room: revolving boutique racks crowded with epochs of brief fashion and their attendant cloaks,

Photograph: © 1981 by Allan Tannenbaum



Starting over: Since the murder, Yoko has largely avoided the public.

caps, hats, and shoes. Yoko does not use the dressing room anymore.

There is a room devoted to Egyptian art, including a full-size mummy in a case. It averts its golden eyes from the mantle of school caps and straw boaters and the tubular steel sculpture spread

on the carpet. Nearby, a thin Perspex column supports four silver spoons. The inscription on it reads 3 SPOONS Y.O. 1967. John always said that what attracted him to Yoko first was the humor in her work.

The room where Yoko now sleeps is modest and quiet. Along the hall, a

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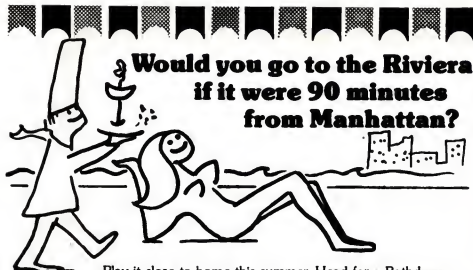
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seamstress sits bent over her work. Sean, the second baby to be born with that uncanny Lennon face, is away at the Long Island house. Three pedigreed cats roam at will in the immense but comfortable kitchen. Next door in the playroom, John and Yoko are painted on the wall as Superman and Superwoman, carrying Sean up with them into the sky.

FOR THREE MONTHS AFTER JOHN'S death, apart from dignified messages to his fans, Yoko remained silent. She then decided to release her song "Walking on Thin Ice," which John had been helping her to record on the day of his murder. Her voice, once so outlandish, sounds almost normal by today's standards. With the record came a video sequence of scenes from John's last months—his fortieth-birthday party, his view from the Dakota, his face and Yoko's in the closeness of making love. The same unclothed frankness that disgusted the world on their *Two Virgins* album sleeve now seems natural.

Helped by Phil Spector, the American producer whom John idolized, Yoko is at work on a full solo album, driving herself and those around her to finish it in a fraction of the usual time. Meanwhile, adulation continues for *Double Fantasy*, the shared album they released just last December. Ironically, John's most successful music since his days with the Beatles will probably be "Starting Over," "Woman," and the other simple elegies to his life with Yoko.

Contact with the other ex-Beatles is rare. They once contemptuously called Yoko "Flavor of the Month." She refers to them dryly as "the in-laws." After John died, only Ringo Starr felt moved to fly to New York to see her. Paul McCartney, John's partner into songwriting history, provokes a bleak and bitter look. "John said that no one ever hurt him the way Paul hurt him. But it's in the past. It's gone."

SHE IS TALKING AGAIN IN THE long, dim salon with its trees and soft lamps and huge, solitary inlaid desk. For Yoko Ono Lennon, as for all who suffer this loss, small, silly details give passing comfort. "He would never swear, you know. At least, not in front of Sean. And if I let a word out, he'd clear his throat and say, 'Oh-oh—Mother's getting agitated.'"

"He would never have gone back to England. But he still loved England—that's not a paradox. On Sunday nights, we would always watch TV drama series from England, like *Rebecca*."

"John used to say he'd had two great partnerships. One was with Paul McCartney, the other was with Yoko Ono. 'And I discovered both of them,' he used to say. 'Not bad going, is it?'"

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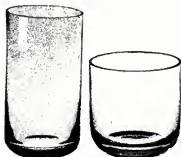
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Fresh Air Fun

By Nancy McKeon

LIE BACK, ENJOY...IT'S ALMOST summer. Is any other season so liberating? Only in summer do you laugh when the boat tips and the wine spills. Only in summer does the preening hostess admit her triumph is really takeout. Pleasure's the way of summer, pleasure in the open air—and the open air plays tricks: Lunch blurs into cocktails, and nobody can

explain it. Dinner on the water brings salt air and (with the right wine) splendid drowsiness. And from rooftops and patios, ripples of laughter, sizzles of steak. Like summer love, New York's summer food is gutsy, full of surprises. A clambake to make you kiss the ground? Baltimore crabs crusty with pepper? Barbecue from Texas? Read on.

Judi Bule (in white dress) holds a Central Park picnic for Tommy Tune (far right) and other friends.



Junk Food On the River

IN THE MANHATTAN directory, Alen Sands York's address is listed as "E23&EastRiv." It should say in the EastRiv. That's where York's *Mon Lei*, a 127-year-old Chinese junk, is berthed and where York lives when the boat is in New York waters.

Entertaining on the ship is compact by necessity—and elegant by anyone's standards. An accomplished cook, York has enough space in his shipboard galley (as large as many Manhattan kitchens) to produce dinners onboard featuring Chinese specialties, fresh summer fish, or even (as shown at right) a delicate rack of lamb, with asparagus, cherry tomatoes sautéed with herbs, a tossed salad, and a compote of halved grapes and strawberries.

If *Mon Lei*'s deck hints of atmosphere, the cabins

reveal both the boat's origins and the owner's passion for the Oriental.

When he isn't plying the waters off Newport during America's Cup races, or sailing the lower Hudson as part of the city's annual Harbor Festival, York, a manufacturer, makes the *Mon Lei* available for hire for dockside parties (a four-hour rental is \$2,200, plus catering; 840-7900).

A less costly alternative is chartering Battery Park's *Petrel* (825-1976), a 70-foot sailing yacht. A two-hour private sail costs from \$360 to \$408 (weekends are cheapest). You pack the picnic; there's a bar aboard.

Alen York (right, center) plays host to Olof and Melinda Nelson, Carolyne Röhm, Count Albrecht Göertz, and Barbara Berman topside. Below, caviar served belowdecks.



Photographed by Wolfgang Hoyt/Esto.





On a Roof In Chelsea

AS HOSTESSES go, Bonnie Supplee is comedy and contradiction. A white-haired gamine and a high-powered real-estate broker, she doesn't care about cooking, yet her Chelsea rooftop hums with barbecue parties during the week. "All business entertaining," she says, "and the easier the better."

Bonnie and husband Brooke own Unique Manhattan Townhouses, so their setting, not their cooking, is the primary concern. The menus are all-American and all the same—unabashed celebrations of meat. Each guest's plate is heaped with a one-inch-thick pork chop, a grilled chicken leg, and sliced sirloin steak. Vegetables are, for the most part, raw, served as salads.

The chicken is marinated in bottled lemon juice, melted butter, and

cracked pepper, and "Frenched" for plumpness. (To French, make a circular incision at the leg base, cut away gristle, and plump meat toward the top. Wrap exposed bone in foil to grill.)

From the street, the Supplee house looks like a fudge cake, but beneath her insouciance, Bonnie Supplee runs a tight rooftop. Her first order of business every spring is a call to Charlie Allen of Greenwich Nursery & Plant to plan spectacular flowers. There's AstroTurf everywhere and a pre-fab mini-barn that houses a full kitchen. And there's another surprise in the sky: a white playpen for their seven tiny dogs, one named Debra Feinstein.

Bonnie and Brooke Supplee (below, right) pour iced tea for potential young brownstoners. The fare (above) is hearty American.



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Lawyers vs. Lobsters

F

OR LAWYER

Martin Pollner and his partners at Pollner, Mezan and Stolzberg, summer entertaining means that about five dozen colleagues, friends, and family members stand around a smoking open hole in the ground and fill it with dozens of lobsters. This year, the first full-fledged clambake took place early, at the Greenwich, Connecticut, home of lawyer Dick Osserman and his wife, Linda. And it proved that, with some modifications, you can have a clambake just about anywhere.

Early on the morning of the party, rocks and bricks were placed in a newly dug pit, across the bottom and up the sides. Logs and charcoal briquettes were tossed in and set on fire. The logs were removed after four hours, leaving a heated "oven" behind.

Then: frenzy. Thousands of dollars' worth of legal talent began heaving potatoes, onions, ears of corn, clams and mussels (bagged in cheesecloth for easy retrieval), and lobsters into the heated pit, each layer banked with fresh, moist seaweed flown in from

Maine. A tarpaulin held the heat in.

In sandy terrain, cooking time is about an hour and a half; here, in soggy ground, the process took about twice as long.

For those who don't want to dig, there are fish stores that will pre-pack clambakes in steel pots for aboveground barbecue grills (public beaches with barbecue pits—Hither Hills, in Montauk; Orient Point State Park, at Orient Point; Sherwood Island, in Westport, Connecticut—allow no-digging clambakes). Sound Island

Lobster Company, in Westport (203-227-6173), pre-packs clambakes for \$9.25 per head for up to eight persons. Danowski's, in Riverhead, Long Island (516-727-3990), will also prepare a portable clambake; prices upon request. In town, Jim Sanford (865-8976) will cater a clambake for 40 people on your terrace or in your backyard.

The seafood still life (top) erupts into frenzy as Pollner (above, center), partner Rick Mezan (above, right), and friends fill the pit.



Hamptons, Home-Style

LEE BAILEY'S summer house is in the Hamptons, and part of his weekend relaxation is cooking and entertaining. "I come from a Louisiana family of good cooks," says Bailey, "from a tradition of hunting and fishing and very fresh food."

About ten years ago, Bailey, who runs the home-design shop at Henri Bendel, began cooking complicated things. "I got pretentious for a while," he says, "before I got back to

the foods I really understood." Thus, Bailey's delight now is serving his friends regional American cuisine (he's preparing a book on the subject), like new potatoes; sour-cream corn bread; marinated shrimp with corn; steamed okra with tomato vinaigrette; cherry tomatoes and French green beans; and feta and ricotta salata, dressed with chives, rosemary, olive oil, black pepper, and juniper berries. Everything is served at

room temperature ("Americans refrigerate too many things. Fresh vegetables, especially, lose their flavor that way").

To make Bailey's okra with chunky tomato vinaigrette, steam one and a half pounds of okra (ends removed) until fork-tender. Arrange on a plate in a single layer, and cool. Heat four tablespoons olive oil and add four tablespoons chopped shallots. Sauté five minutes. Add one cup canned crushed tomatoes,

one crushed garlic clove, four tablespoons red-wine vinegar, salt and pepper to taste. Simmer for fifteen minutes. Stir in two tablespoons chopped cornichon and a quarter-cup small capers. Cool and spoon over okra.

Bailey (below, right) prepares the perfect plate (above) for guests Amy Cross, Alan Fraser, Patti Goldstein, and (in rear) James Kirkwood and Sandy Powers.





Suburban Sunday

SUMMER entertaining on the Riverdale porch of Bobbie and Player Crosby takes place mostly on Sunday afternoons, mostly between tennis matches, and mostly with half a dozen kids providing the background noise.

With so many potential distractions, Bobbie plans meals that can be prepared in less than two hours (her cold soups are done the day before). And kids' eating habits are considered as well: Fish barbecues star

swordfish instead of bass or bluefish because children will eat sea "chicken."

Player, a vice-president in Salomon Brothers' international department, considers these booby-trapped dinners good experience for Bobbie, who two weeks ago opened Crosby's, a takeout food shop in the center of Lenox, Massachusetts. There Bobbie will fill picnic baskets for Tanglewood concertgoers and will offer a daily selection of salads, pâtes, cheeses, cold soups.

smoked meats and fish—
even Orwasher's bread.

To keep the swordfish moist while barbecuing, Bobbie marinates it for a couple of hours in olive oil, herbs from her garden (tarragon, thyme, rosemary, and chives), fennel, lemon juice, salt, and pepper. Bobbie's advice for grilling fish: Cook until it loses its translucence, and not one minute longer.

Late-afternoon lunch at the Crosbys': (top, from left) herb butter and marinated

swordfish, ready for the grill; cold tomato-and-dill soup, ready to be garnished with tomato chunks and chopped dill; spinach-and-fennel salad, with mustard-and-onion dressing; and a salad of wild rice, snow peas, and water chestnuts. Above, Bobbie (standing) serves after-dinner coffee to (from left) her son Peter Bruun, friends Kathy and Jerry Kauff and their daughter, Emily, and husband Player Crosby after the other guests have gone off to play tennis.



Texas on A Terrace

BILL GOLDSMITH'S apartment is Texas on the inside (rugged fossil-stone tables and armadillo-shell serving dishes) and New York on the outside (northern and eastern balconies provide a spectacular East Side view). There's enough outdoors, in fact, to entertain alfresco,



but not enough to produce every Texan's outdoor passion, "barbecue."

Texans in New York are always bemoaning the lack of decent barbecue—brisket cooked slowly over smoke from pecan or mesquite wood. Goldsmith, a principal in the home-furnishings firm LCS Incorporated, is no exception, but he's doing something about this local deficiency: He hosts Texas parties, which take place whenever a fellow expatriate manages to return from a

trip home with enough room in his airline carry-on baggage for a brisket or two.

This time, it was Katrin Tolleson of the Houston design firm Jacomini, Holley and Tolleson, who was arriving in New York to open Tolleson Interiors. With her—wrapped in foil and plastic and packed carefully in a cardboard box—was a six-pound beef brisket, a length of pork sausage, and sauce from Otto's of Houston—the "best barbecue in the world" (a claim guaranteed to trigger counterclaims by aficionados from Louisville to Kansas City to Austin and back). The meat had been taken from the smoker in Houston early that afternoon and needed only warming and slicing.

Otto's provided the barbecue, and Texas friends supplied the long-necked Lone Star beers, but one traditional touch—giant pork rinds—came from Goldsmith's neighborhood Sloan's supermarket. Jicama, a refreshing Mexican root vegetable served raw and splashed with lime juice, came from a nearby Spanish market. Jaunty parrot tulips, which seemed to have a Tex-Mex air, came, instead, from Marshall & Company, a new florist on East 60th Street.

The evening was a split decision for Texas and New York: Half the guests ate in the living room, gazing out at the 59th Street Bridge; the other half ate in the



bedroom, watching the conclusion of *Murder in Texas*.

For Texans who aren't able to bring in their own barbecue from home, food authority Colette Rossant suggests Singleton's, 346 Lenox Avenue, near 127th Street (369-6101). Here John Singleton makes ribs in a cooker whose fire is of oak and hickory. A whole side of spareribs is \$12.50, with a sauce the chef has made for more than 25 years.

Host Bill Goldsmith (above, standing) offers spears of jicama to guests Fern Mallis (left) and Katrin Tolleson, while John Dobbs and Grey Watkins wait. Tom and Beverly Jacomini cool off with beers on the terrace.

The buffet table (right), covered with a round rice-straw rug from Cranran's instead of a tablecloth, displays the Texas bounty: (clockwise from bottom) barbecued beef brisket and



pork sausage, diced jicama with lime juice and cayenne pepper, Tex-Mex beans, assorted peppers, jalapeño-corn-bread muffins, and Tex-Mex coleslaw. Dessert (opposite page) is a refreshing mix of chocolate-chocolate-chip ice cream on a bed of whipped cream splashed with Wild Turkey and pecans (from Goldsmith's mother's backyard) and sprinkled with espresso. The praline is mandatory and fattening. ■



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Kirin Beer. It's worth the effort to find it.



Take It Out, Take It All Out

By Colette Rossant

THE PEOPLE WHO RUN TAKEOUT food shops are a talkative lot. They describe their dishes, enumerating ingredients, urging customers to sample, selling romance with the ratatouille. But the true test of takeout food comes when you are far from the store. There, alone or with assembled guests, at the beach or on the boat, you open the foil package to find . . . what? Soggy salad? Broken tarts? Artichokes that have long since turned a less than youthful color?

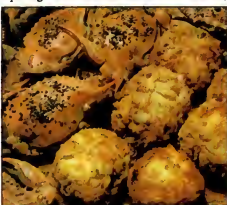
Portability is as key an ingredient as palatability, and the following suggestions pass both tests. All you need add is a welcoming garden, terrace, grassy spot in the park . . . even the carpet in your own living room. (Delivery and credit cards noted where applicable.)

Charcuteries and Such

Dean & DeLuca (121 Prince Street, near Wooster, 254-7774), a busy and bustling space with a tantalizing selection of foods, is still the Fauchon of SoHo. For a summer supper, try the cold stuffed flank steak (\$15 a pound), the Peruvian escabeche (chicken braised in vinaigrette, \$12.50), or a refreshing chicken-vegetable salad in a vermouth mayonnaise (\$10), accompanied by a whole-beet salad with blood oranges in a framboise vinaigrette (\$3.50). And this place has the best gravlax in town (\$16). Don't leave without some mirabelles sèches (\$5.60) and, to drown your sorrow at not being able to buy out the store, a bottle of malt liquor from France with the impressive label Brassin de Garde de St. Leonard (\$3.30). Everything is also available in the East Hampton store. *Open Monday through Saturday 10 a.m. to 7 p.m., Sundays till 6 p.m.*

For a true taste of Italy, the place to go, short of crossing the ocean, is still Balducci (424 Sixth Avenue, at 9th Street, 673-2600). For the summer, Balducci will prepare a lovely supper picnic basket for two or more. Call Pina two

days ahead to discuss the menu and the number of people. I tasted a salad of tiny tomatoes with ricotta salata and basil, vinaigrette on the side (\$5 per portion); a tender, juicy Plume de Veau stuffed with spinach (\$5); and fabulous Black Forest mushrooms roasted with salt and pepper, Parmesan cheese and olive oil (\$3.50). An unusual item is a large baked spring onion stuffed with olives,



Crabs and crab cakes from Baltimore.



The ultimate lunch box is a lacquered bento box from Saito, a feast for the eye.

chopped onion, and anchovies—spicy but delicate (\$1.50). You can find Burrata here, an Italian cheese somewhere between ricotta and mozzarella, wrapped in green reeds (\$11 a pound). Free delivery on orders of \$25 or more. *Open Monday through Saturday 7 a.m. to 8:30 p.m., Sundays till 6:30 p.m. American Express (AE).*

When you order food from the SoHo Charcuterie (195 Spring Street, 226-3545), it is delivered in white porcelain crocks and terrines. All pâtés are made on the premises, and they are excellent (\$8 to \$18 a pound). Vegetables are brought in twice a week from the Green Thumb Farms, in Watermill, and the salads change three or four times a week depending upon what comes in. Try the tenderloin-of-beef-and-calf's-liver salad (\$17 a pound), or the corn-and-roasted-sweet-pepper salad in a dried-tomato vinaigrette (\$8), an unusual version of a traditional American relish; a superb shi-take-mushroom salad in a lemon-and-hazelnut-oil sauce (\$13), or a delightful capellini salad with pine nuts, asparagus, and red caviar (\$9). For an haute cuisine dinner, order a salmon galantine stuffed with a mousse of bass, beautiful (\$20 a pound). Delivery available, free with orders of \$150 or more. *Open Tuesday through Friday noon to 11 p.m., Saturdays till midnight, Sundays 11 a.m. to 4:30 p.m. AE, Diners Club (DC), MasterCard (MC), Visa (V).*

Les Trois Petits Cochons, the best charcutier in the United States (its pâtés are sold in all 50 states), will reopen its store at 17 East 13th Street (255-3844) by early September. Meanwhile, it will still provide the makings of a sumptuous *déjeuner sur l'herbe*. Phone in your order and then pick it up yourself, or if it is at least \$35, the shop will deliver it free (\$2.50 charge for smaller orders). The new veal-pork-and-pistachio pâté en croûte (\$8.50 a pound) is the best I've

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ever had; the boudin, moist and well spiced (\$5 a pound), reminds me of late dinners years ago in Les Halles, in Paris; an innovative soft garlic sausage, eaten like a salami, is wonderful for a summer picnic (\$5). The boudin aux fruits de mer (\$10), a sausage stuffed with mousse of sole, crab, shrimp, and scallops, is smooth and light as air. For vegetarians, there is a five-layer vegetable pâté (\$8). Try the liver-mousse truffée (\$10) or the pâté forestier with liver, pork, and cèpes—quite wonderful (\$8). These last three can be found in most gourmet shops. And this summer there will be trout in jelly and sole stuffed with quenelles (each is \$5.95 a serving). *Open Monday through Friday 8 a.m. to 7 p.m.*

Walk uptown and rest your weary feet at Délices la Côte Basque (1032 Lexington Avenue, near 74th, 535-3311), a sober but elegant coffeehouse. While sipping a cappuccino, select for your evening repast a tourte au jambon et fromage (\$11.25), a sculpted pie of flaky pastry hiding a delicious mixture of ham and cheese, and céleri remoulade, crunchiness in mustard mayonnaise (\$6.50 a pound). Among the sweets, the best is the "Kiss of Love," a ball of chocolate cake rolled in toasted almonds, light and delicious (\$1.25). Richer, and pretty to look at besides, is the Grand Marnier rose, a pink cream flower perched on a thin Génioise (\$1.45). In June, owner Guy Pascal will open another café, with the same takeout items and the same Viennese chef, in the Olympic Tower. *Open Monday through Wednesday 8 a.m. to 8 p.m., Thursday through Saturday till 9, Sundays till 7 (closed Sundays in July and August).* AE, DC.

A few blocks north you will find Self-Chef (1224 Lexington Avenue, near 82nd, 288-8824), a well-established French takeout store. Owner and chef Philippe Berard has come up with a wonderful idea for summer dinners: a half-baked quiche shell, the dough crisp and flaky, the filling in a container on the side, to bake in your country kitchen for 45 minutes in a 375-degree oven. The quiche is fluffy and has a real home-cooked taste. Of the wide assortment available, the leek quiche is best. He also has a prix fixe takeout dinner (\$5 to \$9.95 a person), which consists of an entrée that changes daily, an appetizer, a roll, and cheese or dessert. Delivery on the Upper East Side only, free on orders of \$20 or more. *Open Monday through Saturday 10 a.m. to 7 p.m.*

On a simpler note, pick up a thick, peppery Polish egg-and-potato pie, to be eaten hot or cold, at G&S Pizzeria (37 First Avenue, at 2nd Street). A pie that feeds eight costs \$8. *Open Monday through Saturday 11 a.m. to 10 p.m.*

You can find a Polish dessert to go with the pie at Bella's Minimarket (109 First Avenue, near 6th Street): a nut strip, like a strudel, full of dried fruit and

nuts, or a nut cake, particularly good on a picnic since it doesn't crumble (each is \$2.75 a pound). *Open Monday through Saturday 8 a.m. to 7 p.m.*

An authentic taste of Egypt can be found at the delightful Falafel N' Stuff (1586 First Avenue, near 83rd, 879-7023). The owner and chef, Moustafa, makes the best "foul mudammas" in town. "Foul" is a small brown bean, usually served in a lemony vinaigrette as a hot salad (\$4 a serving) or a pita sandwich (\$1.95). His kibba (chopped lamb with crushed wheat) is excellent (\$8.50), as is the keftakabab (chopped lamb with parsley and spices, \$7.90). Delivery is free in the area bounded by 70th and 90th Streets between East End and Fifth Avenues; taxi fare elsewhere. *Open Sunday through Thursday noon to midnight, Fridays and Saturdays till 1 a.m.*

Going across town, stop at Habana-Santiago (651 Amsterdam Avenue, at 91st, 874-9221) for the greatest sandwich of roast pork, ham, Cuban cheese, and pickle, toasted in a flat waffle iron. It's crisp outside, moist and hot inside, and equally delectable hot or cold (\$1.50). While waiting, have some Cuban coffee. Free delivery in the neighborhood. *Open daily 8 a.m. to 11 p.m.*

New Faces

Pick up your Fourth of July goodies at the elegant new Washington Market (162 Duane Street, at Hudson, 233-0250), which prides itself on carrying only the best domestic products. The owners are from the Midwest and Connecticut, the chefs from Washington State and New York. All the cooking is done on the premises, and the fresh, appetizing salads change daily. Recent offerings included a superb zucchini-and-hazelnut salad with a light, tart vinaigrette (\$4.80 a pound); a barely cooked green-pea salad in horseradish cream, delightful (\$4.20); and a light and well-seasoned chicken-mousse pâté with Michigan morels (\$9). For asparagus lovers, and who isn't, wild Japanese knotweed from Long Island (\$7.70) was unsurpassed. For an elegant dinner, try Washington State black caviar (\$5.95 an ounce) or "beluga" caviar from Oregon (\$19.95), easily as good as their Russian counterparts. A tropical tart of kiwi and pineapple on a thin pastry crust was superb (\$2.50 a slice, \$20 the long tart). On your way out, pick up a bag of frozen California snails (\$15.75 for twelve ounces) and a pint of Graeter's macaroon ice cream from Cincinnati (\$5.95). In the summer, the market will offer wild berries from Washington State, goat cheese and fromage blanc from California. Free delivery within a six-block radius; taxi fare elsewhere. *Open Monday through Saturday 9 a.m. to 10 p.m., Sundays till 7.*

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ride in Central Park can stop at the Loeb Boat House (288-7707) to pick up some of Marc Agger's oysters, brought in from Wellfleet twice a week (75 cents apiece, \$4.25 a half-dozen), and wash them down with a glass of wine or beer (90 cents). (Marc will also shuck oysters at your home; call 966-7310 weekdays.) *Open Thursday through Sunday noon to 7 p.m.* And, come July, Fred Rothberg, a wonderfully innovative caterer, will have opened a restaurant and takeout counter at the boathouse. Until then, he will be happy to cater your summer soirées (852-3673). His basket of crudités—crunchy, barely cooked snap peas, asparagus, and broccoli served with a light watercress mayonnaise—is enough to feed ten, and absolutely glorious (\$30). There is a superb deboned loin of lamb in a light brioche dough (\$18 a piece), an herbaceous Chinese chicken sausage (\$10 a pound), and marvelously simple broiled chicken with mustard (\$15 a chicken). For dessert, choose his orange tart (\$14), thin slices of glazed, unpeeled fruit on a layer of orange custard.

Orient Expresses

Most people reserve Chinese takeout for Sunday nights at home. But what better lends itself to a picnic in the park? Chinatown Gourmet (24 East Broadway, at Bowery, 925-0509) is a small, narrow restaurant run by three Taiwanese; only Helen speaks English, and she will explain the various cold dishes in the window. My favorite is a salad of long, crispy strands of seaweed in a strong garlic sauce (\$2.50 a portion). There is a crunchy jellyfish-and-cabbage salad (\$3); an extraordinary mixture of Chinese black mushrooms and bean curd, spongy and reminiscent of morels, in a brown sauce (\$3); a strange, sweet shrimp dish in tomato sauce with scallions (\$3); and a most unusual dish of dried seaweed and roasted peanuts (\$2.50)—the seaweed melts in your mouth. I am told it is eaten to prevent baldness; I found it particularly good with white wine before dinner. *Open daily 10:30 a.m. to 9:30 p.m.*

A few doors up is the tiny Peking Food Center (34 East Broadway, at Chatham Square, 226-2518), the only takeout smokehouse in Chinatown. The cook, an old Manchurian emperor in disguise, does not speak English, but with the help of an interpreter I discovered that his secret for smoking has been passed down in his family for generations. Each type of meat is sliced and packed in an aluminum container. The best is a whole smoked Peking duck that will feed six to eight (\$11; half a duck, \$5.50). Other temptations are a whole smoked chicken, delicate in flavor (\$7; half, \$3.50), and a deboned Peking smoked pork shank, which tastes like



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jambonneau, with eight-treasure sauce (\$12). The Nanking salted duck (\$11; half, \$5.50) and the smoked sausage (\$10 a pound) should also be tried. The emperor's store is open Wednesday through Monday 8 a.m. to 7 p.m.

Moving eastward into Japanese fare, call Hatsuhana (17 East 48th Street, 355-3345) to order the best sushi and sashimi in the city. Japanese food does not travel well, but if you call half an hour before lunch, the fish will be fresh, beautifully cut, and tasty. A regular sushi box is \$6.50; the large size, \$7.50. Sashimi boxes start at \$7.50 and are more than enough for lunch. Open Monday through Friday noon to 2:30 p.m. and 5:30 to 9:30 p.m., Saturdays 5 to 9:30 p.m. AE, Carte Blanche (CB), DC, MC, V.

For a Japanese picnic after browsing at the Strand, try New Tokyo (100 University Place, 924-6500). A sashimi box of very fresh fish is \$5 at lunch, as is the sushi box, which comes with a bean-sprout soup with crunchily slivered mushrooms—a great buy. Chicken yakitori with four skewers is \$3.50; ask for a bowl of rice to go with it (50 cents). Open Monday through Saturday noon to 3 p.m. and 5 to 11 p.m., Sundays 5 to 11 p.m. AE, DC, MC, V.

For more elegant and exotic Japanese fare, order a bento box from Saito (305 East 46th Street, 759-8897). The bento box, in Japan a traditional takeout lunch for businessmen and Kabuki-theatergoers, is a round, black lacquered box filled with an assortment of magnificent salads, raw fish, tempura, and rice. The food varies with the season and the artistic whims of the chef, and the cost ranges from \$12.50 to \$40. Bento boxes must be ordered three days in advance (minimum order, ten boxes). Ten to 15 percent delivery charge. Open Monday through Thursday noon to 3 p.m. and 5:30 to 10 p.m., Fridays till 10:30, Saturdays 5:30 to 10:30 p.m. AE, DC, MC, V.

The Seafood Around Us

The Rosedale Fish Market (1129 Lexington Avenue, at 79th, 861-4323) has a new menu for spring and summer. Small cocktail items to be heated at home are sold by the dozen. The tastiest are tiny phyllo triangles stuffed with shrimp and Swiss cheese (\$10) and smoked salmon with herbed cheese in puff pastry (\$10). Cold edibles include fabulous tiny pâte à chou puffs with smoked-salmon mousse (\$6) and salmon tartare on scalloped cucumber rounds (\$10). There are also a number of seafood items on skewers, each with its own special sauce (\$6 to \$10 for a dozen skewers). Delivery is free on orders of \$7.50 or more in the area bounded by 59th and 96th Streets, First and Fifth Avenues; elsewhere, \$3, or free with orders of \$50 or more. For a minimum order of \$75, Rosedale will deliver to the Hamptons; call Paul or Stacy 24



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Across town, I found Powers Fish Market (531 Columbus Avenue, near 85th, 362-2800), which has just hired Peter Hamory, a young Hungarian chef. You should sample his avocado-shrimp-and-corander salad (\$10 a pound) and fresh and crunchy gazpacho (\$3.99 a pound). His hand-cut coleslaw is made with raisins, carrots, and cabbage (\$1.90). Later this season, he will be making a fish escabeche and other savory things. Delivery is \$1 between 14th and 116th Streets. *Open Monday through Saturday 8 a.m. to 7 p.m.*

When it comes to takeout delicacies, the truly resourceful, or the truly greedy, know no geographic boundaries. "You don't know what crab tastes like if you haven't had crab cakes or steamed crabs from Maryland," my friend from Baltimore said as the crab season opened on April 15. "Let's call Baltimore and order some and have a feast in your garden." And so we did—from one of the oldest crab houses in Baltimore, Gordon's, on Orleans Street (301-732-1366), which ships its crabs all over the country. The crabs were meaty, fresh, and encrusted with pepper and the famous crab spices. To order them, call the warehouse three or four days in advance. Medium-size male crabs are \$18.90 a dozen and are shipped in heat-retaining Styrofoam boxes (\$9.60 per box; each holds three to four dozen crabs). The definitive crab-opening method (you'll need wooden mallets and shellfish crackers) is in the box, printed on a place mat. *AE, MC, V.* Federal Express will pick them up in Baltimore on Tuesdays or Thursdays and deliver them to your door on Wednesdays or Fridays. Delivery charge depends on your Zip Code.

A delicious alternative to eating crabs in the shell is to order crab cakes from Thompson's Sea Girt House, in Baltimore (301-435-1800). The cakes (\$4 apiece, plus 5 percent tax; minimum order, six), individually wrapped, are delivered by Federal Express, as above, in insulated containers. To order them, you must call 24 hours ahead. You may order them uncooked, ready to fry in deep fat for five minutes or until golden brown, or lightly fried, to be heated in the oven at 300 to 325 degrees for twelve minutes. These crab cakes are a breed apart from the usual: large and packed with pure crabmeat, very lightly bound with egg—toothsome, moist, and delicate. *AE, MC, V.*

Something light and sweet is needed to top off this delectable orgy of crab—something like Eileen Green's individual lemon tarts (\$2), lovely to look at, with just the right tartness, from Anne McCarthy's Carry-Away Gourmet (121 East 77th Street, 744-8834), which also has a glorious chocolate-chestnut torte (\$2 a slice).



Asti Spumante with fresh fruit.



Chilled Beaujolais with summer fish.



Fino sherry with asparagus.

Photographed by Frank Spinelli.

Wines for A Summer Night

By Alexis Bespaloff

SUMMERTIME FOODS, WITH THEIR strong, distinctive flavors, call for wines with matching force and character. Warm-weather entertaining is not the occasion for subtlety and restraint, in either food or wine, but for generous, positive, direct tastes.

For certain dishes, of course, wine is not the best choice at all; beer is more appropriate with spicy, palate-scorching foods. A number of other summer favorites—salads with vinegary dressings or such regional dishes as Texas barbecue—are also hard on wine. Inexpensive whites and rosés, served as cold as possible, may be the best solution, because foods such as these alter the taste of wine to such an extent that its temperature becomes its most distinctive and appealing feature.

These dishes apart, however, one vinous solution to summer entertaining is to serve distinctive red and white wines with enough personality to stand up to flavorful food. These include whites such as Muscadet, Sancerre, and Pouilly-Fumé from the Loire and pungent Gewürztraminers from Alsace and California; appropriate reds include young, fruity Beaujolais and intense California Zinfandels. Each of these wines will both complement robust dishes and provide an interesting contrast to poached fish and cold meats. They can also be served with such popular cheeses as ripe Brie, tangy chèvre, or the richly textured triple crèmes that would overpower more delicate wines.

The fresh, light-bodied, dry wines of Muscadet come from an extensive region around Nantes, at the mouth of the Loire. Muscadet is actually the name of the grape variety, which was in turn adopted as the name of the region. Its principal characteristic is a crisp acidity that sets it apart from most inexpensive white wines, and that makes it a particularly good choice with clams and with

certain fish. Cheap Muscadet is often bland and neutral; some attractive examples from the 1979 vintage, at \$5 or \$6, include Marquis de Goulaine, Barré, Gadais Frères, and Château de la Cassemichère.

Two of the most assertive of all dry white wines—Sancerre and Pouilly-Fumé—are found farther up the Loire, in the neighboring villages of Sancerre and Pouilly-sur-Loire. Both are made from the Sauvignon Blanc grape, and both are characterized by a distinctive herbaceous or weedy quality and a positive, even aggressive taste. California, too, produces a great many Sauvignon Blanc wines (often labeled Fumé Blanc), but they tend to be better balanced and less assertive, which makes them attractive as dry white wines but perhaps less useful in gastronomic situations calling for force rather than finesse.

Two 1979 Sancerres that I've enjoyed are Domaine La Moussière of Alphonse Mellot and Clos la Perrière of Pierre Archambault; good Pouilly-Fumés include those of Michel Redde, Donatien Bahuaud, Cuvée des Florales, and Les Champs de Cri of Pabiot (all these wines are \$9 or \$10). A particularly good, if expensive, example of Pouilly-Fumé is the 1979 of Ladoucette (\$15).

GEWÜRZTRAMINER IS BOUND to figure in any discussion about which wines go best with flavorful or highly seasoned food, and with good reason. The intense, pungent, and spicy taste of wines made from this variety (Gewürz means "spicy") gives Gewürztraminer a unique place among white wines. Its pronounced character is such that it's

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not to everyone's taste—you might hesitate to serve it as the only wine of the evening at a large dinner party—but it is an excellent choice to accompany dishes that would overpower most white wines.

The most noticeable characteristic of Gewürztraminer is its aroma, which makes it a difficult grape to harvest. Picked too soon, the bouquet is missing; picked too late, it has a tendency toward bitterness—and these are the two faults most often found in poor examples of the variety.

Gewürztraminer is produced in the Alsace region of France and by an increasing number of California wineries. The best French examples are dry, with a lively piquancy and an intense varietal character. Three excellent 1979s are those of Trimbach (\$7.25), Hugel (\$9.69), and Klug (\$5.99), the last a particularly good value. In fine vintages, some firms also produce richer, fuller-bodied Gewürztraminers that display depth rather than liveliness. One such example is the rich, deep 1976 of Trimbach marketed with a gold label and the catchy name "Cuvée des Seigneurs de Ribeauvierre" (\$10.99).

Although a few California Gewürztraminers are dry, most have enough sweetness to round out their taste. Compared with those from Alsace, the California bottlings are softer and less defined, but the varietal character comes through very clearly. The crisp, spicy 1980 of Parducci (\$6.49) from Mendocino and the pleasing, light 1979 of Pedroncelli (\$4.99) from Sonoma are both good examples, as is the elegant, well-balanced, and distinct 1980 of Hacienda (\$8.25), also from Sonoma. The most impressive California Gewürztraminer I've tasted recently, however, is the 1979 Joseph Phelps from Napa (\$6.99). It's fuller-bodied than most, comparatively rich, but with an intense varietal character. Walter Schug, the wine-maker at Phelps, feels that if the wine were made completely dry it would be too alcoholic or slightly bitter. "The residual sugar, about 1 percent, gives the wine enough support to bring out its fruity qualities. We also age the wine in large oak ovals, which results in a slight oxidation that brings out the wine's complexity."

Gewürztraminer, incidentally, is often cited as the one wine that can accompany that favorite summer luxury, asparagus. But when I asked two of the top sommeliers of Paris what they would suggest, Georges Lepré of Grand Vefour and Philippe Bourignon of Laurent recommended a chilled dry fino sherry. An unusual suggestion, especially from Frenchmen, but, in fact, a glass of Tio Pepe or La Ina goes very well indeed with a heaping plate of asparagus.

Beaujolais is such a popular and readily available wine that it's easy to forget

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that it's also one of the most appealing and distinctive of all reds. A poor Beaujolais is just another dull red wine, of course, but at its best, Beaujolais combines charm, fruit, and lively acidity in a way that no other red can imitate.

Beaujolais has another virtue besides its taste: It is delicious chilled. As a matter of fact, in the Beaujolais region itself and in the restaurants of Lyons, farther south, Beaujolais is always served chilled, and served with almost everything. If, like many of the French, you too prefer to drink red even with fish, you'll find that chilled Beaujolais is particularly successful with bluefish and other fresh summer fish.

REMEMBER THAT WHEN MEALS are served outdoors or on the back porch, "room temperature" means 75 or 80 degrees, which makes any red wine taste flabby and dull—and warms up a chilled bottle of white in minutes. A container filled with ice and water should be a part of summer-entertaining equipment, and since most ice buckets are too shallow to chill an entire bottle, a cylindrical biscuit tin, a tall vase, or a deep pot is a handy stand-in.

The currently available vintage of Beaujolais is 1979, not quite as good as 1978, but a year younger, which automatically makes it more appealing to many Beaujolais lovers. Some attractive 1979 Beaujolais-Villages at \$5 to \$6 include the appealing, fruity Domaine Moilane and that of Joseph Drouhin, as well as the fuller-bodied wines of Louis Jadot and Prosper Maufoux. Among the Beaujolais *crus*, at \$7 or so, I've enjoyed the Fleurie and Chénas of Paul Beaudet and the Côte de Brouilly of both Château Thivin and Sylvain Fessy.

ZINFANDEL IS CALIFORNIA'S most widely planted red-wine grape, and the one whose wines have the most easily identifiable aroma and taste. The spicy, berrylike character of Zinfandel makes it not only an interesting and appealing wine but a useful choice for such summer fare as barbecued meats, roast duck, and grilled chicken with mustard sauce. I've already written about a number of attractive and distinct Zinfandels at \$4 to \$6, including those of Louis Martini, Pedroncelli, Souverain, Sutter Home from El Dorado County, and Fetzer from Lake County. There are, in addition, some deep-colored, powerful, and intense Zinfandels that may

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lack the finesse and complexity of top Cabernet Sauvignons, but have a direct, forceful varietal character that is better adapted to robust foods. These include the wines of Château Montelena (\$8.59) and Clos du Val (\$10)—in each instance the 1977 is more tannic and intense, the 1978 more elegant. Grigich Hills 1978 from Alexander Valley (\$11.75) is another ripe, lush, and intense wine. Two other Zinfandels worth looking for are the appealing, well-structured 1978 of Burgess (\$8.39) and the attractive, ripe 1979 of Montevina (\$6.49). Big Zinfandels are among the most positively flavored of all reds. Wines like these shouldn't be chilled—the tannin they contain will make them taste bitter—but they certainly shouldn't be allowed to get warm.

T

HERE ARE FEW WINES THAT CAN heighten the enjoyment of ripe fruit or most desserts; one exception is Asti Spumante. Made in the Piedmont region of Northern Italy, this unusual sparkling wine combines the pronounced aromatic qualities of the Muscat grape with an opulent sweetness. Low in alcohol—about 9 percent—but intense in taste, Asti Spumante is a wine that many wine drinkers overlook but that I've discovered, most people enjoy at the end of an unhurried summer meal, when the taste buds need a jolt. Martini & Rossi and Cinzano, at about \$10 each, are popular brands, and both, served well chilled, are excellent.

There's one other delicacy that's difficult to match with wine, but I inadvertently discovered the right combination some years ago in Bordeaux during lunch at a château in the Médoc. There were two decanters of red wine on the table, and when my host poured the first he identified it as his 1961. Since it's an inviolable rule in Bordeaux that a younger wine precedes an older one, I began to speculate on just how old the second wine might be. My host kept pouring the '61 with the main course and then with the cheese, but I drank sparingly, persuaded that the next wine must be either a '53 or a '45. Finally, when fresh strawberries appeared on the table, my host picked up the second decanter, announced, "I always have *vin ordinaire* with strawberries," and poured the wine over the fruit.

I've since discovered that strawberries with a young red wine, seasoned with sugar and cinnamon, is a traditional combination found in the finest restaurants of Paris. But as one sommelier pointed out, "Once the client starts to pour his wine into a bowl of fruit, he no longer needs my services."

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By Corky Pollan



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ALICE IN DUCHAMP-LAND

"...Sculptor Alice Aycock's huge constructions inhabit a Mad Hatter realm where logic is what you define it to be..."

"THERE IS A STATE OF FREE FALL WHERE you don't know up, down, left, right, backwards or forwards," observed Alice Aycock in 1977—just like that other Alice, who tumbled so far and ended up in such strange places. Aycock was speaking of the psychic disorientation her huge constructions induce. That same year, she built an enormous walk-in plywood tower with a lopped-off top inside the Museum of Modern Art's "Projects" room. Since then, her work has increasingly come to inhabit a Mad Hatter realm where logic is what you define it to be and experience counts for all. The green-lit machine that whirs and rumbles at John Weber Gallery (142 Greene Street, through May 30) is just the latest in an accelerated production that threatens either to exhaust her or to make her one of the best sculptors of the 1970s generation—or both.

Aycock speaks of her recent machines as intensifications of a state of desiring, dreaming, or wishing. They are not intended to make sense, yet they come close enough to make one think that is the intention. The machine at Weber is the working core of a larger installation, *The Savage Sparkler*, built this season on the campus of the State University of New York at Plattsburgh. In her own words, the contraption becomes "a large revolving series of drums with a rapidly spinning section, a wall of hot coils, a wall of fans, and several rows of slamming metal sheets." She has left the fans and the "slamming sheets" at Plattsburgh, but not the hot coils—a grid of billious green fluorescent that resembles a toaster's wiring—or the drums, which are lined with coppery metal and roll with a disquieting thunder.

The parts have no connection with each other, either stylistic or physical, yet (like a real toaster or a real rocket ship) they add up to a meaning or function greater than their sum. The test of an Aycock work is not just the parts' topsy-turvy attractiveness, but the intensity of the meaning, its ability to tease at the edge of logic. Her machines seem to function both in the normal sphere of being and in some mechanical-astral plane where they go to get the juice that runs them. At their best, they become an intellectual's playground, inviting late-

hour discussions about the nature of worldly phenomena and abstract ideas.

At 34, Aycock is a thinking woman's sculptor. Daughter of a construction engineer, she taught herself all her own tricks. The earliest wood structures were absorbed in the mystique of

ings she has studied, and to Duchamp—a far more unconscious link.

The medieval connection isn't hard to trace—her tastes lie partly in the fifteenth century. She says electricity seems like alchemy to her—you plug in a wire, light floods a room, and all the "why's" don't



Coiled to spring: Alice Aycock's *The Savage Sparkler*, at John Weber Gallery.

architectural building, of "house-being." Later, they have become more like staging devices or large-scale prop pieces for dramas that are bound up with the esoteric disciplines of astronomy, alchemy, metaphysics, and fairy-tale autobiography. In *The Savage Sparkler*, the metaphor is that of a power generator or grinding mill or mixer, radiating lethal energy from the "hot coils," cooled down to a more tolerable level by the bank of fans that in turn blow on the clanging metal sheets, creating an uproar. It's a Red Queen's machine, a parable of sexual energy at near-burnout levels, grinding away with relentless, ruthless determination. It is also a parody of industrial technology, grinding away without product, equally ruthless and relentless. And yet, there is harmony in those spinning spheres, reminding one of the sculptor's deep debt to Kepler and Copernicus, whose draw-

really touch the fundamental mystery. Because she refuses to think of science as a methodical exercise in matter-of-factness, her inclinations inevitably lead her back to the transition centuries when science was just a more productive branch of alchemy—a cohesion of magic and order.

Duchamp's tutorship is probably a matter of one of those historical swings that bring artists of different temperaments back to the same place. Still, the parts of an Aycock machine strongly recall Duchamp's late works. The last Aycock gargantua to be seen in New York was the set of great wooden gates and wheels from the series "How to Catch and Manufacture Ghosts," shown at 420 West Broadway before the Weber Gallery moved to Greene Street. They bore some resemblance to the mechanical figures of Duchamp's *Great Glass*, and, like them, remained unmovable—

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one of her few recent works that didn't spin. Since then she has seemed to liberate the energy contained by implication in Duchamp's images. The glass disks she hung at the Philadelphia Institute of Contemporary Art in March turn idly in the air like sorcerers dreaming up spells. The concentric rings installed in her largest work, at the University of South Florida in Tampa, turn in opposite directions; they are connected, by a strung-out assembly of tubes, wires, "water towers," metal spheres, and wheels, to the "batteries," or "power source"—six cookie-jar-type metal bins that spin in double arcs like Disneyland's teacups. Her mentor is not the Duchamp of strategies and pronouncements, then, but the wry poet who made sculptures and kept secrets about them.

Best of all for Aycock, her sculptural sense is growing apace with her intellectual intensity. Though the early work was at times physically crude, her metal-and-glass pieces have acquired pure authority as sculpture. *Savage Sparkler* is ambitious, accomplished, and ever-so-slightly suave. The gleam of copper and the scream of green light force the machine toward abstraction, yet stop just this side of it. There are other sculptors Aycock's age who may equal her psychic voltage, but I can think of none who surpasses it.

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DON'T TAKE YOUR TIME ABOUT IT, BUT cast an eye toward **Tribeca**, that rough industrial landscape west and south of SoHo and north of Chambers, which in a few brief years has become to artists' spaces what the rue de la Boétie was to Picasso and friends—cheap(er) digs, the terrain of survival. The few alternative spaces that have not made the move out of SoHo recently (including the Kitchen and the Drawing Center) are grimly watching the real-estate indexes. The feminist gallery AIR has been forced out of its quarters on Wooster Street by a 400-percent rent increase and will be opening a new loft space at 63 Crosby Street this fall. The reclusive White Columns—née 112 Greene Workshop, the city's oldest surviving space—drifted west on Spring almost to the river. Artists Space made the switch from SoHo to 105 Hudson Street some years ago, and, with Franklin Furnace, Printed Matter, and the Clocktower, makes up the Tribeca old guard. Displacement has ironic consequences. Just Above Midtown, a small space that started in director Linda Goode Bryant's mother's living room, is now no longer above midtown, but around the corner from Artists Space, at 178 Franklin.

If you wait too long, an ill wind might have blown it all away. The notion that good art is always salable art seems to be gaining currency in this year of winner-versus-loser economics. And those who

don't choose to "win"? As one Tribeca director put it, "Halving the national endowments budgets has knocked off one leg of our support; the corporations, which are also cutting back, have lopped off the other; now we have to decide, should we try to survive without any legs at all?"

Still ambulatory on last year's budgets, the spaces at the moment are flush with good shows. **Franklin Furnace** is airing curator Peter Frank's "Soundworks" (through June 13); though the gallery was silent when I arrived, it was happily stocked with photographs by legally blind photographer Flo Fox, who shoots with an automatic-focus camera and a "third eye" for human relationships. (She'll be followed this week by Paco Grande, also blind.)

The uncharacteristically pretentious title "Post-Modernist Metaphors" saddles an otherwise excellent show at the **Alternative Museum**, 17 White Street. This clean, airy space, begun by Hispanic artist Geno Rodriguez, looks as chic as an uptown museum but differs in its determination to show far more black, Hispanic, American Indian, non-New York, and younger white artists. Shows are as varied as the guest curators who put them up. Black art historian Horace Brockington, from Brown University, has sidled out from under his title's restrictions to pick 27 artists who are looking at drawing with bold and often exuberant lack of reserve. I loved Judy Plaff's explosion of cut-out Day-Glo plastic squiggles stuck to paper, and the serenely minimal watercolor by Shoichi Ida, who let his brush make a perfect image of brown rice paper, then drew the gray stone to sit upon it. Occasionally the selections seem more idiosyncratic than instructive, and the exhibition sprawls disconcertingly at the center, but in the likes of Kathleen Newton's cardboard stand-up landscape with shark, or Robert Reid's watery beach abstractions, there are discoveries worth making. (Through May 23.)

Tribeca's alternative spaces often invert the traditional pyramids of uptown power—Just Above Midtown director Bryant is black, for instance. As though to have fun with such inversions, Bryant invited 24 artists to pick a show of art done by critics, curators, and administrators. A good part of "Turnabout" is hobby art, of course, but who would have known that Irving Sandler, historian of the New York School, makes grayish abstract paintings, or that corporate consultant Jack Boulton does slide-projected studies in holography? More frequently, the artists are professionals who *administrate* as a "hobby." In this upside-down world, if the artist-curators had tried their hands at criticism, well—who knows what rough beast might have been born? (Through May 30.)



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Oh yes. She has seen a therapist. She gave up after a year, though, because nothing was happening. She has also tried group therapy, and, as a last big endeavor to overcome her illness, entered analysis. But her dismal mood is entrenched. Not even traditional antidepressant pills have made a difference, except to make her feel dizzy. One made her stomach hurt and blurred her vision. She felt like lead. Then she tried another. This time her blood pressure dropped and there were diet restrictions. Her therapist is encouraging, but she has begun to give up.

This person could be single or married, a man or a woman—or even a child. The problem is essentially the same. Out of nowhere a monumental depression descends and settles like a mantle, smothering all joy. The story peculiar to these patients, and sadly familiar to their doctors, friends, and lovers, is that nothing seems to shake them free of their depression.

Some of these people will find their way to a small office on East 31st Street belonging to Dr. Baron Shopsin, a psychiatrist. Dr. Shopsin has successfully treated thousands of chronic depressions using an entirely new variety of antidepressant drugs that have been used in Europe and other countries but that are not yet available in the United States. Dr. Shopsin, who calls these new drugs "a maverick second generation," is one of a number of psychiatrists, or psychopharmacologists, as they prefer to be called, who have government permission to use these drugs here in pre-market trials.

The first ray of hope for a patient entering Dr. Shopsin's office is a pamphlet in which Dr. Shopsin explains, "If for one or another reason the standard preparations do not seem suitable for you, there may be the opportunity of receiving one of these newer preparations." But what qualifies a person to receive drug therapy? Dr. Shopsin looks for signs that the patient's illness is caused by a biological disturbance, and one good indicator is that the depression just won't go away. Other telltale signs include an inability to feel pleasure (which bears the happy name "anhedonia"), difficulty in carrying out everyday duties, decreased interest in sex, and very often a feeling of hopelessness. Many of these patients spend the last few

moments each night scheming suicide, and wake in the wee hours, tense and unable to fall asleep again, dreading the start of a new day.

The remarkable thing about the new drugs is that they act very rapidly. Within a few days the patient starts to feel different. For the first time in months, possibly years, he or she feels joy, energy, and relief. There are at least twenty new drugs. Some are new versions of the old tricyclics, some are called tetracyclics, and others are so completely different, they fall into a category called "other molecular structure."

With names such as Wellbutrin, Ludomil, and Nomiensine, these drugs are proving to be landmarks in the history of the treatment of depression. They are particularly important for the 30 percent of depressed patients who have never responded well to other antidepressants or treatments—people who have never known psychological well-being or self-esteem.

Dr. Shopsin believes the array of new drugs is a coup in the war against depression. In the first place, they have proved unusually free of unwanted side effects. For example, there are no diet restrictions, as there were with so many of the earlier drugs—bacon, blue cheese, and red wine can stay—and they produce no drug hangover. They also do not cause heart arrhythmias, palpitations, blood-pressure changes, or weight gain, and they pose no threat of interaction with medications taken for other illnesses. Their second and very important feature is that as a group they are far more varied chemically than their predecessors, and the subtlety of their variations permits a far more sophisticated treatment of the numerous different types of depressions.

Depression, as most twentieth-century drug sophisticates know, is not a single disorder, simply dismissed with one drug. It can range from the briefest transient sadness at one extreme to a lifelong torment of suicidal misery and self-doubt at the other. It can be quite clearly associated with external causes, past or present, or it can seem to well up spontaneously and inexplicably from within. The important thing for the therapist and patient is that while some de-

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pressions do not respond to drugs at all, of those that do, some respond distinctly better to one drug than to another. This is where the new drugs come in. Once the doctor has diagnosed what type of depression he is dealing with, he now has a much wider assortment of chemicals in his arsenal. The match between drug and depression can be swifter and more accurate.

Just how many different depressive categories exist depends rather on whom you ask—they speak of unipolar, bipolar, bipolar I and II, and primary and secondary affective disorders. But the important distinction when it comes to the use of these drugs is whether or not the depression is "endogenous," that is, does it seem to be biochemical in origin rather than a result of outside events. This determination is a subtle one and depends not only on the patient's history but also on his "feeling profile"—the way he says he feels. To Dr. Donald Klein, director of research at the New York State Psychiatric Institute and professor of psychiatry at Columbia University College of Physicians and Surgeons, one key symptom that signals an endogenous depression is when things that used to make the person happy no longer do. If the person also complains of bodily changes—some level of insomnia and altered levels of energy, altered capacity to concentrate, loss of appetite and sexual interest, loss of interest in life, overall inability to experience pleasure, and, often, an absence of sadness or grief—the signs of a biochemical depression are all there, and drugs are indicated.

Dr. Klein points out that not all these symptoms appear in one person; rather, he and other researchers have found this larger picture breaks down into numerous smaller clusters of symptoms. One such grouping includes weight gain, slowed-down behavior, and sleeping around the clock—or at least at odd hours—and another includes feeling helpless, hopeless, anxious, and being unable to sleep. The great advantage of the new drugs is that they permit the physician to be a much more crafty marksman.

The new drugs have one interesting side effect. By demonstrating that different groups of symptoms respond to different drugs, they have helped to crystallize the depressive syndrome into a number of treatable subgroups. And according to Dr. Ronald R. Fieve, medical director of the Foundation for Depression and Manic Depression, on East 67th Street, researchers expect to progress much further: "Scientists are searching to isolate different depressive subtypes based on biological markers and family histories."

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marketed internationally and, like Mianserin, are undergoing clinical trials in the United States. Yet the whole idea of drug therapy is still very controversial for traditional psychoanalysts and even for some patients. To many psychoanalysts, most, if not all, depressions respond to the talking cure, and should be treated this way. They reason that drugs only treat symptoms without eliminating basic problems. But according to Dr. Donald Klein, the new medications not only relieve symptoms but do so by regulating some deep anomaly, closely related to the basic cause, if not the cause itself.

Psychopharmacologists, like Klein and Shopson, have a physical model of depression that holds that depression is due to disturbances in nerve-impulse transmission in the brain. Although not fully understood, the problem is thought to be a fault in the way chemical transmitters are released and mopped up in the synapse between two nerve cells. This fault is believed to cause a deviation in mood. Antidepressants chemically correct the disturbance, and the patient feels better. Happier. Relieved.

A corollary to this model of depression is the belief that while medication is frequently advocated as a supplement to psychotherapy, in many cases it now makes more sense the other way around—talking it out is useful in overcoming the secondary effects of being ill.

George S., a 53-year-old businessman, is a case in point. Happily married, successful, with three well-adjusted children, George had been in therapy for years and saw "getting to the root of his problem" as a panacea. His conversation was well seasoned with catchy phrases from years of therapy—he "free-associated," "connected," and "got in touch with his feelings" by second nature. His close bond with his therapist had long been established, but his lifelong feelings of low self-esteem were increasing in intensity. He slept poorly. His sex drive vanished. Both at work and at home he became increasingly more fearful, vacillated for days in his decision-making, lost his once voracious appetite, and lost a once passionate interest in sculpting.

He had consistently resisted a trial of antidepressants; it represented a lack of autonomy. It meant admitting that he couldn't exercise control over his eventual well-being, and hardest of all, it meant admitting that he was ill. But when the idea of killing himself began to seem the only way to relieve his misery, he finally accepted drug treatment.

His sleep patterns slowly returned to normal, and after some increase in medication, his appetite and sex drive began to return. Over several weeks, his thoughts and decision-making processes gained a new clarity. Most remarkable

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But once his complaints have gone, how long does a patient have to stay on the drug? It depends on the patient—how long he has had these feelings, how many times they have recurred. If a patient has been feeling hopeless, helpless, worthless, and lethargic for the first time—a single isolated depression—drugs would be given for approximately six months. If it's a repeated depression, recurring over a period of five years or so, thoughts turn toward giving a drug preventively, and long-term.

DESPITE HEARTENING STORIES LIKE George's, there are some critics of drug therapy who argue that psychopharmacologists are insensitive investigators who see the patient only intermittently and provide no therapeutic support. On the contrary, psychopharmacologists spend time with patients. Physicals are performed, laboratory testing is done, and if the patient wants therapy, or if in their opinion the patient needs therapy, he gets it.

Certainly, if a patient wants to try drug therapy, he would be wise to see a doctor with the experience to prescribe it. According to Dr. Fieve, drug companies solicit the family practitioner to give these drugs. He may be unsure and so underprescribe the drugs or curtail them prematurely. The result is they don't work.

In the medical profession the trend toward psychiatry is clear. Dr. Shopsin, associate professor of psychiatry at New York University Medical Center and chairman of the Department of Neurosciences and director of research at Creedmoor Psychiatric Center, observes a shift in psychiatric/medical education: "Where recruitment of chairpersons for psychiatric departments was based on analytical backgrounds, they are now selecting candidates who are biologically oriented."

Even so, Vienna is not immediately threatened with going the way of Atlantis. Patients are wary, and understandably so. According to Dr. Fieve, nobody has taken these drugs long enough for there to be studies of their long-term effects. And although there is well-documented data that these new drugs have fewer negative and more positive effects than standard drugs, that they have a significant advantage over a placebo, or "sugar pill," the data just isn't available. The patient is, in and of himself, an experiment.

The question of long-term safety is valid but is set aside by many patients and doctors in the face of success rates like Dr. Shopsin's 80 to 85 percent, most of whom are other physicians' "treatment failures." Thousands of pa-

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tients, including children, wind up on Dr. Shopsin's doorstep. Or Dr. Fieve's. Or at the Depression and Anxiety Evaluation Service, at 168th Street and Fort Washington Avenue, headed by one of the most highly respected psychopharmacologists in the city, Dr. Donald Klein.

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THE "HUMAN DRUG TRIAL"—IT HAS AN ominous ring to it. One immediately conjures up images of altering brain waves, uncontrolled experiments. But that is not the case with these drugs. In order for a new drug to be used experimentally in human subjects, the sponsoring drug company must submit a qualifying "safety profile" to the Food and Drug Administration, in the hope it will receive an Investigational New Drug permit in return. The safety profile is a collection of results: animal studies, biological/chemical actions, high-level-dose studies, and data showing that the drug can be safely and reliably reproduced. After the permit, the drug company chooses a clinical investigator. The research methodology is determined and resubmitted to the FDA. The FDA never officially gives approval—it merely has one month to veto. In a university setting, or at any institution that receives federal funds, the drug study has to be approved by its own institutional review board, or "IRB." (The approval of the board is submitted to the FDA, along with the study protocol, before the study begins.) The procedure is the same for an individual investigator bringing a new drug into the country.

The Department of Health and Human Services now has new human-subjects-research regulations that seem to follow the regulatory views of both President Reagan and Secretary of Health and Human Services Richard Schweiker. It deregulates certain areas of research from IRB review and provides an "expedited review process" for others. Does this amount to an incentive

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Our stringent marketing regulations have already accounted for a "drug lag" between the United States and Europe; new psychiatric drugs are developed, tested, and marketed in Europe roughly two to five years sooner than they are here. It seems to follow that American drug companies would be frantically trying to develop what their European competitors are marketing, but this has not been the case. The incentives have not been there. For private pharmaceutical companies, our demanding marketing criteria translate into too much time and money for research and development, and they can't afford to research every new compound.

As it stands now, new drug patents have a life of only seventeen years. Almost *half* of that time is spent on development, time companies would otherwise spend recovering their investments. Apparently addressing this problem, Republican senator Charles Mathias, of Maryland, is proposing a new bill to the Senate Judiciary Committee. Bill S255, the Patent Term Restoration Act, states that when a drug is approved by the FDA, the drug company may apply to get a maximum of seven years' extension on the patent. Senator Mathias says that it takes an average of eight to ten years, at a cost of approximately \$54 million, to bring a drug to market.

But even as things start to look up here, they are getting tougher in Europe. European drug companies are complaining that their regulations are making the whole development process much longer and more expensive. One drug company in Switzerland estimates that the development and marketing of a major new product costs almost three times more than it did in 1973. One London-based company states that the British regulatory system is among the toughest in Europe, which makes it particularly difficult to begin the testing of new compounds. In general, new regulations have combined with inflation and high borrowing costs to result in reduced profit margins for European pharmaceutical companies.

Throughout all of this, an entirely new family of psychiatric drugs is developing.

The drugs we have listed below are all from the new family of antidepressants. The effects listed are all from research to date.

Ten New Antidepressants

Asendin

LEDERLE

Classification:

A new compound that differs somewhat

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in chemical structure from the tricyclic antidepressants.

Availability:

Recently marketed and available in the United States.

Findings to date:

From its package-insert literature: "For the relief of symptoms of depression in patients with neurotic or reactive depressive disorders as well as endogenous and psychotic depression. It is indicated for depression accompanied by anxiety or agitation."

Remarkable benefits over older antidepressants:

Fewer side effects; less than 1 percent occurrence of dry eyes, delayed start of urination, nasal stuffiness, high or low blood pressure, increased heart rate, itching, it is claimed.

Fluvoxamine

DUPHAR

Classification:

Other molecular structure.

Availability:

Under investigation throughout Europe and in the United States.

Findings to date:

Absence of anticholinergic side effects, i.e., blurred vision, constipation, etc., in animal studies, with minimal effects in human studies.

Remarkable benefits over older antidepressants:

Depressed patients generally tend to respond within seven days; the drug does not cause the drowsiness sometimes seen with the tricyclics.

Indalpine

PHARMUKA (in France)

Classification:

Other molecular structure.

Availability:

Under investigation in Europe, and shortly to come under investigation in the United States.

Findings to date:

Good antidepressant efficacy in a wide range of disorders, particularly in endogenous depressions; an application to anxiety.

Remarkable benefits over older antidepressants:

Absence of anticholinergic effects, such as dry mouth, constipation, or blurred vision.

Ludipril

CIBA

Classification:

Tetracyclic antidepressant.

Availability:

Recently (January 1981) marketed and available in the United States.

Findings to date:

From its package-insert literature: "Acts on major depressive disorders, depressive neurosis, manic-depressive illness, depressive phase."

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Remarkable benefits over older antidepressants:

An antidepressant effect within the first week in some patients, with relief of a wide range of symptoms of depression in most age groups. Less than a 1 percent occurrence of low blood pressure, changes in heart rhythm, or dizziness, it is claimed. Fewer and less severe side effects, such as dry mouth and constipation; rare occurrence of eye dryness and urinary retention; minimal sedative side effects, such as weakness and fatigue.

Mianserin
ORGANON

Classification:

Tetracyclic antidepressant.

Availability:

Marketed in England, Scandinavia, and Central Europe. Under clinical investigation in New York City by Drs. Shop-sin, Klein, and Frederic Quitkin.

Findings to date:

Comparing Mianserin with two already available tricyclic antidepressants, the antidepressant effects were found to be similar, but Mianserin has few if any of the negative effects on the heart, or the anticholinergic side effects, such as dryness of the mouth and eyes, urinary retention, and constipation. In a study of elderly patients, Mianserin proved to be particularly effective, being as effective as the tricyclics but with significantly fewer side effects on the cardiovascular system (low blood pressure, heart palpitations, changes in heart rhythm, dry mouth, etc.) and with fewer behavioral effects. Elderly depressives, because of chronic diseases and alteration in bodily responses, are particularly sensitive to the side effects of tricyclics.

Remarkable benefits over older antidepressants:

No adverse effects with medical treatment or medications, i.e., medication for high blood pressure or thyroid problems. Efficacy in depressed patients is extremely high, with some of these patients having been resistant to all other medications. A variety of extensive clinical and pharmacological studies, carried out internationally, testify to its clinical efficacy. Geriatric patients may now have the answer to depression.

Nomifensine
Hoechst-Roussel

Classification:

Other molecular structure; unrelated to tricyclics or MAO inhibitors.

Availability:

Under investigation here and marketed in a number of other countries.

Findings to date:

Clinical trials, both here and abroad, demonstrated that it is an effective antidepressant.

Remarkable benefits over older antidepressants:

Indications are that, compared with one well-known antidepressant, Nomifensine has a much lower incidence of side effects (including little or no sedative effect) and could be used in the treatment of depressed patients with motor retardation.

Serimontil

IVES

Classification:

A newer tricyclic antidepressant.

Availability:

Marketed and available in the United States.

Findings to date:

Indicated for depression, even if accompanied by anxiety. Improvement in sleep disturbance within one week. Doesn't affect rapid-eye-movement sleep (the type of sleep that is the deepest, most refreshing type of sleep), so there is no drug hangover in most patients.

Remarkable benefits over older antidepressants:

Significant adverse reactions, such as change in heart rhythm, are infrequent. Improvement in terms of anxiousness observed even before peak antidepressant effects.

Trazodone

MEAD JOHNSON

Classification:

Other molecular structure; not an MAO inhibitor.

Availability:

Marketed widely throughout Europe, especially in Italy, where it is available under the trade name Trittico.

Findings to date:

Superior over placebo in depressed patients. No clear-cut difference between Trazodone and one particular tricyclic antidepressant currently available here. Remarkable benefits over older antidepressants:

Low incidence of dry mouth, constipation, blurred vision, dry eyes, urinary retention. No negative effects on the heart, it is claimed.

Wellbutrin

BURROUGHS WELLCOME

Classification:

Non-tricyclic, non-MAO-inhibitor, non-tetracyclic antidepressant. Term used: propiaphanone.

Availability:

Being used investigatively here by Dr. Shosin and by Dr. John Kane at Long Island Jewish Hospital. Also under investigation in Canada.

Findings to date:

Has been studied for ten years. Three double-blind studies (meaning neither the investigator nor the patient knows whether he's getting the drug or a placebo) show it to be an active antidepressant and outstanding in regard to efficacy and safety tolerance.

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Remarkable benefits over older antidepressants:

Virtually no side effects, it is claimed. Possibly effective in manic-depressive illness. In one study of patients who had taken Wellbutrin for at least one year, there was no return to either mania or depression. The same patients hadn't previously obtained results from an antidepressant without occurrence of a mood shift to mania. (According to Dr. Warren Stern of Burroughs Wellcome, studies to test lithium against Wellbutrin will soon begin.) No weight gain has been reported, which is a serious problem with tricyclics (10 to 30 pounds). Wellbutrin has no interaction with alcohol. Again, the elderly, who often can't tolerate therapeutic dosages of tricyclics because of effects on the heart (especially significant in any person with a history of heart problems), tolerate this drug. No other medication is contraindicated with Wellbutrin. Dr. Stern makes note of the fact that it does not offer a miracle cure for all those who take the drug, although most patients who do take it respond favorably. He further says that there are complaints about this drug, but adds that depressed patients often have many complaints *before* they begin to take the drug. Nonetheless, an absence of side effects cannot be stated absolutely. Dr. Stern states that there are no appreciable side effects, but if the patient had such complaints as itchy feet or a bad taste in the mouth before beginning therapy, possibly these would continue.

Zimelidine

ASTRA

Classification:

Other molecular structure.

Availability:

Under investigation at New York University Medical Center.

Findings to date:

Meager anticholinergic side effects, i.e., dry mouth, constipation, blurred vision, etc.

Remarkable benefits over older antidepressants:

Fewer negative effects on the heart than with comparable tricyclic antidepressants.

There are many more drugs in various stages of clinical investigation. Claims made for efficacy and safety for all of these drugs often rest on research to date, and it is at least conceivable that some of these studies will not be brought to fruition, and that some of these drugs will not be marketed.

An old adage in medicine regarding drugs is that if it's strong enough to have an effect, it's strong enough to have a side effect. But for the patient with a very serious depression, look at the alternatives.



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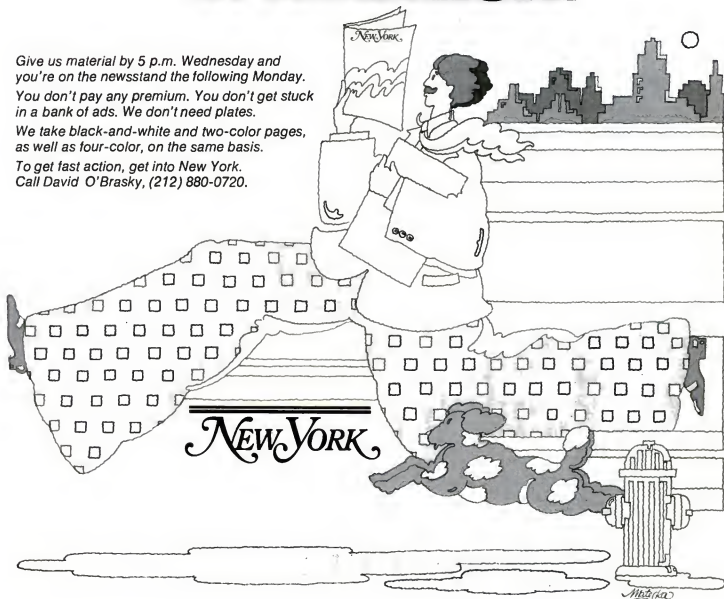
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The Sporting Life/Vic Ziegel

THE GREAT WHITE QUESTION MARK

"...Gerry Cooney became the No. 1 contender by mugging senior citizens—Ron Lyle, Jimmy Young, and now Norton..."



The knockout: Norton sinks under Cooney's pummeling.

THESE WERE SOME OF THE QUESTIONS being asked about Gerry Cooney in the weeks preceding his fight with Ken Norton: Was he for real? Was this the next heavyweight champion or just another great white nope? Would anybody pay \$200 for a ringside ticket at Madison Square Garden? And might that same somebody be interested in a bridge that linked two major boroughs?

Here was Cooney, 24 fights old, twenty knockouts, undefeated, unmarked, a professional since the second month of 1977, and the jury was still sifting evidence on him.

Norton, according to the press releases, is a former world champion. Never mind that he won his title in much the same way that Howard endowed Melvin. He was a talented old pro whose credits included a victory over Muhammad Ali, while breaking Ali's jaw, and a starring role in *Mandingo*. Norton, it seemed, was perfectly cast as Exhibit A.

What happened, in full view of 9,436 customers last Monday, is that Norton

round in 1979. He retired for a year. His comeback fight last November was a close call. Worst of all, he was too old. He says 35. Other estimates put him closer to 40. His signature was reported to be on a nominating petition for Rutherford B. Hayes.

The 24-year-old Cooney became the No. 1 contender in the heavyweight division by mugging other senior citizens, Ron Lyle and Jimmy Young, in his only fights last year. It would be no great surprise to find Ken Norton's name added to that list. And so when Las Vegas put the odds on a Cooney victory at four to one, local boxing regulars were incredulous.

"They're actually letting you bet on it," said Vern DePaul, a boxing manager. He couldn't believe his good luck. At that same price, he might not bet that June follows May. But he was sure about this fight. He loved Cooney because he hated Norton. "If Norton thinks the other guy can hurt him, he'll fold," the manager said. "He'll take his money and

go home, and two weeks later you'll see him on *Merv Griffin*." DePaul and his cronies watched Norton spar with Phillip Brown, a young heavyweight. Brown, from New Orleans, was a stranger. But he was winning admirers with his work against Norton. "All us wise-guy fight managers, we were raving about this Brown kid. He was hurting Norton, backing him up, making him miss, actually holding back his punches, because he could do anything he wanted with Norton."

An hour before Cooney and Norton stepped into the ring, the wonderful Phillip Brown fought a six-rounder against an opponent whose entire professional career had consisted of six fights. The heavyweight who "could do anything he wanted" with Norton escaped with a draw. At that point, stock certificates in Norton would have been useful for the making of paper planes.

As expected, Norton's legs failed him. He couldn't get out of the way of Cooney's punches. And this much is certain: Cooney can punch.

"There's never been anybody in the history of boxing who can punch as hard as you," Dennis Rappaport told Cooney afterward. Rappaport knows this is true because, along with Mike Jones, he's Cooney's co-manager. The two men are realtors who thought it might be fun to manage boxers. That was five years ago. The fight crowd calls them the Whacko Twins because they're outsiders and sensationally stubborn about making the best deals for their boxers.

A common complaint is that their heavyweight became No. 1 without beating a legitimate opponent. That hardly qualifies as whacko. The manager's job is to make money for his fighter, take only those bouts that will advance his career, and convince promoters that his tiger is a ticket seller.

Rappaport and Jones worked hardest on that last detail. At the start of Cooney's career, Rappaport said, "I wanted to call him Candy Kisses Cooney. Send him in the ring with a robe that said 'Candy Kisses' and a midget dressed like a leprechaun. The idea was, when he knocked out an opponent, the midget would go around the ring throwing candy kisses to the crowd. Then I'd call Hershey's, and we'd work out a deal.

They had to love it, a six-foot-five heavy-weight and a midget. . . ."

Well, maybe a little whacko. Right now, Cooney's brain trust is about to sign for a title fight in September or October with Mike Weaver, one of the two recognized champions. "We want parity," Rappaport says, insisting that Cooney will accept no less than what Weaver earns. "If there is no parity," he adds, "it's because the champion will be fighting for less."

That's the kind of talk that makes the boxing crowd harrumph. Cooney, they argue, was wildly overpaid for the evening with Norton, whose \$850,000 check was another outrage. The heavyweights were originally matched by Harold Smith, the wizard of Wells Fargo, for his February extravaganza at the Garden. When that mammoth show fell apart, the Garden swooped in and picked off Cooney and Norton.

Since the networks wouldn't pay prime-time money for the bout, the Garden turned to Home Box Office, a \$550,000 sale. The sale of ancillary rights will mean another \$300,000. When the live gate accounted for \$777,121, it was clear that the Garden had lost an admirable, if ill-advised, gamble.

"I'll be honest with you," said John F. X. Condon, recently installed as president of the boxing department. "I wanted to say there was a big fight in the Garden. I was hungry for the fight. I pressed my bosses for it, and they went along with me. It might have been against their better judgment."

A fight guy I trust told me, "Sonny Werblin wanted the fight. He told Condon, 'Whatever it costs, get it.'"

If that's the case, if Condon was merely playing good soldier, he shouldn't be faulted for the Garden's red-ink puddle of about \$400,000. Incidentally, when that figure was passed along to Condon, he shrugged. "George Steinbrenner goes for that much on a utility infidel," he said.

That was an hour after the fight, long after Cooney had walked, smiling, into a mass interview. He couldn't have known what was coming.

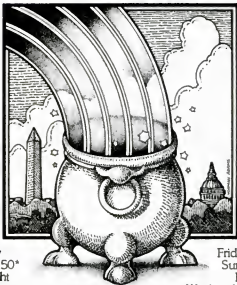
"Did Norton hit you at all?" was an early question. Cooney's answer was a broad smile. "Did he come close?" Cooney raised his eyebrows.

"Was this the Ken Norton you had admired as a child?" Cooney didn't hear that whispered question. "When are you going to fight somebody your own age?"

"I fight who they put in front of me," he shot back in his reedy featherweight's voice.

There were several more needling questions very similar to the ones that had been asked before the fight. Cooney and his managers must have realized that their finest 54 seconds weren't enough of an answer.

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LETTERS FROM AN UNKNOWN WOMAN

"...*I Sent a Letter to My Love* is a well-observed movie that is severely limited by its gentility and good taste..."

THERE IS A FAMILIAR KIND OF OBDURATE pride that is peculiarly French—a toughness, a refusal to let oneself or other people fall below certain standards of behavior. To an American, the French hauteur may look, at times, like mere self-love or hardness; it may feel oppressive and fussy—more like parlor etiquette than moral fortitude. Yet there's no doubt that the French have a way of turning self-approval into personal strength. And strength, whether likable or not, creates its own mystique.

Her hair grayish-white now, her voice hoarse, Simone Signoret has crossed 60 and grown rather stout, yet she's more of a movie star than ever. What the American audience—particularly older moviegoers—responds to in Signoret is not so much her talent but her moral authority as a woman. This is one aging actress who will never ask an audience to mourn her ruined beauty. She will not yield to easy pathos. She shows very little emotion now: That great, heavy face, with its Russian brow, thick eyebrows, and wide, down-turning mouth, registers only the smallest degree of pleasure, anger, and amusement, yet the feeling is there. Her effects are economical but flawlessly lucid—not the greatest, most exciting kind of acting, but impressive nonetheless.

In Moshe Mizrahi's *I Sent a Letter to*

My Love, Signoret plays Louise, an intelligent, formidably composed woman who has devoted most of her adult life to the care of her invalid brother, Gilles (Jean Rochefort), who sits in a wheelchair, paralyzed from the waist down. Their life together is hardly a nightmare, but it isn't easy either. They live in a small, pleasant house on the Brittany cliffs near Quimper, overlooking the Atlantic. Together, they consume endless numbers of omelets and cups of coffee, they banter and read the papers, they go onto the cliffs and stare bravely at the grayish sea (Louise fantasizes dumping him in). Gilles, who is still young, vital, and sexually alive (Rochefort gives him roguish high spirits), is slovenly around the house, spilling things on himself out of intentional carelessness—he exploits the license of an invalid to be a selfish, irresponsible boy, provoking his sister into the irritation that is the most vital connection between them. Together, they tease their dull, easily scandalized friend, Yvette, who arrives each morning with fresh bread and gossip. (The usually glamorous Delphine Seyrig, mouth hanging open, a crucifix lying on her breast, gives an amusing performance as this dim brute.)

Louise, who has just as many unfulfilled sexual longings as Gilles, places an anonymous ad in the personals col-

umn of the local paper, and to her amazement it is Gilles who answers the ad, and with a candid and passionate letter. Unwilling to disappoint him, she writes back under a false name, making up a character to go with it (he doesn't know it's she). As the letters become increasingly romantic and erotic, this highly proper woman resorts to ever more desperate and outrageous strategies to keep the "romance" alive. The fervent letters turn into a manageable substitute for the incestuous affair the two can't possibly have or even long for.

I Sent a Letter to My Love is a much better piece of work than Mizrahi's shamelessly sentimental UNESCO classic, *Madame Rosa*, which also starred Signoret. Mizrahi, who wrote the screenplay with Gérard Brach (from a novel by Bernice Rubens), fills in the gimmicky plot with a surprising amount of observation and character nuance. The enclosed situation of the three adults mourning their un-lived lives never turns moldy, largely because Mizrahi keeps a satirical and critical eye focused on the trio's evasions and clichés. Yet this is the kind of good movie that is severely limited by calculated gentility and good taste. Ghislain Cloquet's classily muted cinematography sets a general tone of restrained heartbreak; the melancholy Philippe Sarde piano themes, which are like Chopin *Études* without the passion and the spirit of revolt, accompany the characters on their mournful cliffside walks. Nothing ever breaks loose. The material has been conceived and structured so that the characters' deepest feelings—rage, anguish, lust—can't possibly lead to direct action. Which is no doubt the reason *Letter* will become an art-house hit. As the duplicitous but noble Louise, Signoret holds her head high, stern as a ship's prow cutting through turbulent seas. All she needs now is a movie worthy of her strength.

THREE WOMEN, LONGTIME FRIENDS, SIT IN A country kitchen somewhere outside Moscow, comparing notes on their romantic lives. When one of them asks Katerina (Vera Alentova), the most intelligent and articulate of the three, why she doesn't get married, Katerina breaks into a tirade against men: "They sit in



Simone Signoret: Economical but flawlessly lucid effects.

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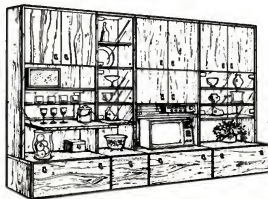
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front of TV or in bars. They're potbellied at 40," and so on. I had to pinch myself during this diatribe, because Katerina, the manager of a large industrial plant, might be a divorcee blowing smoke into the acrid air of an East Side pub. The Oscar-winning Soviet comedy, **Moscow Does Not Believe in Tears**, is only moderately entertaining, but the movie has something going for it—our curiosity about the way things look and feel in the USSR for people like ourselves.

The Soviet state, which approves and finances all films, was an obtrusive presence in Russian movies of the fifties and sixties, but it's no more than the background to the personal dramas in *Moscow Does Not Believe in Tears*. The three friends work, fall in and out of love, get pregnant or divorced (the movie stretches from 1958 to the mid-seventies), and in every case happiness or unhappiness is a matter of personal destiny, not of the individual's relation to the state. The blatant crudities of Socialist Realism have apparently been left behind: No one is fulfilled because she's planting potatoes for the Revolution. The concerns of these women are almost... well... bourgeois. If the state is present at all, it's only as a kind of invisible hand, distributing punishments and rewards. The moral framework is strict: Frivolous characters cheat themselves out of happiness; bullies are repelled; weaklings are consumed by self-hatred and plagued by disappointment. On the other hand, moral strength is rewarded with suffering (a higher, more dignified state than disappointment), success in work, and finally with happiness. The accountant in the sky, watching over the characters with ledger in hand, obviously worries about such things as productivity, order, and the family. In the long run, happiness is a personal matter, but the happy people are also model citizens.

A similar kind of childish book-keeping used to function in old Hollywood films, and this movie echoes American studio products from the thirties to the fifties. In the early scenes, set in 1958, the three girls, fresh from the country, live together in a Moscow workers' dorm; one is reminded of the giggly, prankish warmth of a thirties gold-diggers comedy or a girls'-boarding-house drama like *Stage Door*. Of course, the girls are pretty in a different way from Ginger Rogers and Katharine Hepburn. They have round faces and chunky bodies; they wear dull print dresses and no makeup; they don't make snappy remarks as American girls do. But the types are the same: Apart from Katerina, the heroic central figure, an ambitious, serious, and romantic girl, there is the sweet Antonina (Raisa Ryzanova), who lands a stolid, dull boy

who will obviously make a stalwart husband and provider, and there's the hustling Liudmila (Irina Muravayova)—the foil to Katerina—who puts on airs, pretending that she's from a good family, in order to snare a doctor, professor, or athlete. When Katerina's relatives, a distinguished professor and his wife, vacate their fancy apartment for a few weeks, Katerina and Liudmila move in and give a formal dinner party. (A droopy-faced party official arrives with flowers and keeps running off to the bathroom—a popular joke?) Among the guests, the girls find lovers: Liudmila gets her athlete, a star hockey player, but he turns into a money-cadging alcoholic, and Katerina is impregnated and then abandoned by a handsome-rotter TV cameraman.

These opening sequences, set during the Khrushchev "thaw," reveal a sunshiny, surprisingly green Moscow with people dancing, singing, and making love at open windows. Poets declaim their verses in public squares; American jazz plays on radios everywhere. The forties-MGM naïveté of this stuff suggests that Soviet audiences may have the same kind of nostalgic and sentimental feelings about their mass culture, tied to style and artifacts, that we have. (The jazz on the radio is like an old Studebaker in an American period film.) There are other similarities. The professor's apartment that the girls use for their party has the satisfying amplitude of an old West End Avenue building. When the movie skips to the mid-seventies, Katerina is living with her illegitimate daughter in a clean but hardly spectacular project, very much like Lincoln Towers (the boxy rooms are familiar).

The director, Vladimir Menshov, doesn't exactly explore the dark corners of the soul. People are what they seem, and everything Menshov does has a slightly dull heartiness that feels a little square and antiquated. Sex scenes are cautious, jokey, and coy—someone usually interrupts the couple trying to make out. It's not that sex is a forbidden activity; it's just that it is still, for the Soviets, an embarrassment onscreen. By the end of the movie, the two other girls have embraced their fate, and Katerina's search for a good man centers on the sexy, noble worker Gosha (Alexei Batalov). Gosha is clearly meant to be a Soviet ideal, a self-sufficient man who enjoys working with his hands, but he has a flaw—he runs from Katerina when he discovers that she makes more money than he does. The invisible hand intervenes, however, and the ending is sentimentally satisfying. Does Katerina's triumph mean that the USSR is officially feminist? It may also mean that for Katerina to continue in her unhappiness is not only unfair, it's unpatriotic. ■

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SHE IS AGELESS. MORE YOUNG THAN OLD, perhaps, but tempered like steel, baked like clay, annealed like glass; life has chiseled, burnished, refined her. You can see conflagrations of girlishness in her, but also hints of the crafty old woman, afflicker with a flame that can ride out the wind, stay undoused by stormy weather. That lithe, sinewy body is a cunning wick that has soaked up enough experience to yield a perpetual light. She bends a little toward her fans, inextinguishable Lena of the smile that devours the world. And it is as if the world said: What a way to go!

Lena Horne is the name of the show, of the star; the signature appears writ large across the scrim behind which we presently glimpse the twelve-piece band; it is also imprinted on every song she sings, hers now for keeps. The white Giorgio Sant'Angelo outfit in which she emerges is not particularly becoming, but no matter: There she is, talking a canny sign language to the audience, camping it up a bit, but with an ironic hauteur about her tomfoolery. There is that mouth erupting in teasing, soundless laughter; those eyes that proclaim their having seen everything and then some, but are still as open to amazement as to mockery; only the eyelids, as Pater said of the Mona Lisa, are a little weary. At times. At other times, she emanates the sheer energy of assent. She is a well-aimed pebble forever dropping into the center of existence, stirring up liquid ripples that widen, sweep us along, and expand with us. She sings, talks, relives and makes the relived new. Knows.

The songs are shrewdly chosen. Every one of them, except for two by Charlie Smalls, is either a real beauty or a darling little thing, such as Martin Char-nin's "Fly." (This one would gain a lot if Vondie Curtis-Hall, who performs the fly to Miss Horne's spider, had more personality.) If it was Luther Henderson, billed as "musical consultant," who helped pick the material, more power to him. The billing, incidentally, is unclear: Since Harold Wheeler conducts the band skillfully and often adds his own art piano playing, what did Coleridge T. Perkinson, billed as "musical conductor," contribute? Arthur Faria's minimal choreography is barely adequate for the Cotton Club threesome of singer-danc-



The lady is a champ: Lena Horne, lighting up stage center.

ers; on Miss Horne, it seems redundant and unnoticeable: She just moves when and where she feels like moving, and the stage goes with her. The two young women in the trio, Tyra Ferrell and Clare Bathé, are engaging. David Gropman did not knock himself out with the setting, though a piano-shaped proscenium arch is nicely whimsical. Thomas Skelton's lighting is in fine, frolicsome fettle; and Sant'Angelo's second gown for the star, a red number with a wrap of at least 24-karat gold, is certainly opulent, albeit overbearing. Finally, though, all that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?

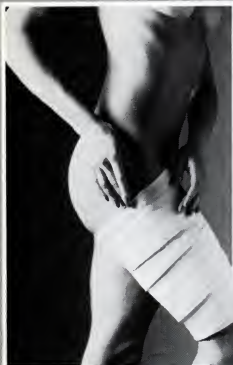
Some of the arrangements are stunning; some are not. On the whole, I prefer the quieter renditions, though the more unleashed ones are rousing enough to wake the moribund, if not quite the dead. The show is subtitled *The Lady and Her Music*, and the lady provides some wry reminiscences that are always phrased as exquisitely, delivered as tartly, as notes in music. Most marvelous are the anecdotes about being black in Hollywood when MGM

and the rest weren't quite ready yet for a dark sex symbol, especially when the dark was so light. Some of this is as wickedly funny as what prompted it was evil. And there are other, equally funny bits that feel totally impromptu, as when, wiping off perspiration, the singer comments, "I don't mind it, but the salt is hell on this jive silk."

Just what, I ask myself, is the thing that makes Lena Horne pre-eminent among so much gifted competition? I suppose that her ultimate triumph lies in her ability to merge her acquired urbanity with her funky origins, to allow raunchiness and sophistication to become reconciled—except for a little intertense skirmishing, to be mutually sustaining. How artfully she juggles her two personae—only very rarely over-indulging the one or too coyly kidding the other—and what felicities she wrests from mixing them in shifting proportions. She seem to have several voices, at least two or three different faces, and any number of postures and gaits. Ah, the gaits of Horne—what dreams come trooping through them! A reader wrote in suggesting that I make a plea that this

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performance be preserved on film. Consider it made.

ONE TAYLOR A WEEK SHOULD BE MORE than enough punishment, but here, before I have fairly recovered from Liz, along comes Renée! I am referring to a perfectly otiose little show called **It Had to Be You**, by, with, about—and, seemingly, for—the husband-and-wife team of Renée Taylor and Joseph Bologna, whose last joint offering, barely distinguishable from this one, was the movie **Made for Each Other**. These concoctions are feebly fictionalized chunks of autobiography, about as appetizing as brown ham on gray bread.

Like the previous opus, **It Had to Be You** concerns two minor show-biz figures who meet cute, mate cute, mouth cute reciprocal sweet-and-sour nothings until they fall into a giant irritation with each other, and promptly resolve to marry and collaborate on writing plays forever. Theda Blau is the bittiest of bit players, writing a preposterous historical drama in her free time, of which she has altogether too much for her and our comfort; Vito Pignoli (an Italian comestible, like bologna, see?) is a successful director of TV commercials whom Theda lures to her ramshackle apartment one lonely Christmas Eve (in **Made for Each Other**, there was a corresponding New Year's Eve). Vito has immediate intercourse with Theda, is appalled by her subsequent demands, but dislocates his back as he stomps out: The man who came for a quickie is trapped; sundry attempts to order transportation by phone are variously foiled. Having suggested that she scuttle her farfetched play and concentrate on one about her own life (dubious advice, when you consider the play they are both in), Vito finds himself writing along with Theda. She even gets him to phone the son from whom he has become estranged, which is good for a little sleazily unearned pathos.

The jokes are mostly on the level of "Just when I think you can't get any crazier, you get crazier" (from Vito) and "I need a miracle: a man to love and success in my career—that's all" (from Theda). Or this, in which Theda describes the heroine of her allegedly true-life comedy: "I'm in awe of Sasha T. Ivanovich: She wrote 165 comedies and was the first woman to be crucified, at age 79." There is one funny bit, though, in which Vito tries earnestly to convey to Theda how her writing differs from Voltaire's, to whose she compares it: "Let me explain something to you: Voltaire's humor was funny." Disarmingly, Taylor and Bologna include even this line: "If you put two monkeys in a room, sooner or later they come up with something worthwhile." There's always a first time. Bologna is pleasant-looking, but

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beyond rolling his eyeballs around, does not really act; Taylor acts up a minor squall, but does not bear looking at. This makes them truly complementary, but hard to be complimentary about. That the older, heavier, militantly pushy Theda should promptly seduce the much more appealing and balanced Vito, and then, after having driven him to exasperation and exhaustion, get him to love and marry her, seems a little too improbable for fiction, whatever it may be for real life. But fiction has to be a little less strange than life, as almost everyone but the Bolognas realizes.

Robert Drivas is credited with the staging, and it is just barely possible that without him Miss Taylor would be even more of an Oldenburgian soft steam-roller, and Joseph Bologna would bat even more verbal baseballs into the cringing spectators. There is solid lighting from Roger Morgan, precise costuming from Carrie F. Robbins, and jolly pop-up scenery from Lawrence King and Michael Yeagan. It is even conceivable that *It Had to Be You* could be turned into a comedy if the authors keep revising it till they are 79; in the meantime, it feels more like 165 crucifixions.

I SUPPOSE THAT THERE IS SOMETHING schematic about turning a women's assertiveness workshop into a musical, as Barbara Schottenfeld's *I Can't Keep Running in Place* does. I guess I must admit also that the problems of the six workshop members and of the psychologist, Michelle, who runs these Wednesday-night sessions in a SoHo loft (four of which, along with one or two interludes, we get to see) are fairly standard. And I have to concede further that, although Susan Einhorn's staging is eminently workmanlike, there are quite a few clichés built into the form—or, rather, the two forms: the consciousness-raising session and the intimate musical—that it cannot quite overcome.

Yet when all this is said, it must be added that in all departments—dialogue, lyrics, tunes, orchestrations—Miss Schottenfeld exhibits a healthy knack. Even if in the world of professional theater this show may be only an attractive trifle, it is, after all, the work of a Princeton undergraduate of only a couple of years ago. Seen in that light, it holds heartening promise: I shouldn't be surprised if the knack were to mature into sizable achievement.

There is genuine feeling for all the characters in the piece, including those much older than the author and with problems unlikely to resemble her own. Certainly Beth, the repressed and seething wife of a connubially neglectful periodontist, is justly conceived and forcefully executed; two others, Eileen, the child-bearing machine, and Gwen, who is her husband's servant, are almost

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as winning and believable, though both are rather commonplace, and Gwen even sketchy. Alice, the actress afraid of success, who takes to overeating and sleeping around, is rather too obvious, but at least funny. Mandy, who is more of a troubled observer than a participant (she is using the workshop as subject for her thesis), is a bit too much of a short-cut, as is Michelle, the rather stereotypical group leader. But young Sherry, a kind of *gamine moyenne sensuelle* who goes from one type of workshop or therapy to another, is charmingly visualized. And whatever their shortcomings as individuals, together they make a plastically and dynamically stageworthy symbiosis.

Miss Schottenfeld has humor and compassion, and she can turn out a score that, even if no world-beater, has a musical idiom that is nobody's debtor. They are orchestrated by her (except for two by Robert Hirschhorn) with a sort of witty élan and as much bounce as a new tennis ball. And any author who can comment on a marriage first described as rotten, "No, not rotten—you can only say of something it is rotten if it was good at one time" is obviously hearing words freshly, and thinking about life in terms of language—the hallmark of the true verbal artist.

The cast is joyous. Evalyn Baron, though clever, is a bit excessive as the untidy Alice, and the delightful and capable Marcia Rodd has to work rather hard to come out on top of Michelle, the least thankful role, but does so. Helen Gallagher, Mary Donnet, and Jennie Ventriss do everything conceivable for Beth, Mandy, and Gwen—especially Miss Ventriss, who creates a full characterization out of rudiments. But my favorite is Bev Larson, who fashions of the rather naïve Sherry a drolly enchanting figure I shall find it hard to forget.

Ursula Belden's set and Christina Weppner's costumes are impeccable: Baayork Lee's choreography and Victor En Yu Tan's lighting unassumingly apt. The lively orchestra, artfully situated behind potted plants, plays well for Robert Hirschhorn. *I Can't Keep Running in Place* is less cunningly unusual and not so ingeniously staged as *March of the Falsettos*, the current hit mini-musical, but I enjoyed it—was touched by it—more.

I Won't Dance, by OLIVER HAILEY and directed by Tom O'Horgan, opened and closed in a day. It was a collection of jokes that smelled like unwashed bodies inadequately dabbed with cheap perfume and characterizations that were arch and oblique enough for a Ronald Firbank minus the wit. A whodunit in which you don't find out who did it is bad enough, but one in which you don't even care ... !

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Loitering With Intent, by Muriel Spark. Coward, McCann & Geoghegan, \$12.95.

IF EVERYONE HAS A BOOK IN HIM, PRESUMABLY it's his autobiography. "All men, whatever their condition, who have done anything of merit," wrote Benvenuto Cellini, "if so be they are men of truth and good repute, should write the tale of their life with their own hand."

Such might have been the motto of Sir Quentin Oliver, who, in 1949, forms his curious Autobiographical Association. Its members, all very important people, have agreed to write their memoirs and lodge them safely with the association for 70 years—so that no living person will be offended—after which they will be invaluable to historians. The trouble is that Sir Quentin is a most awful snob who seems to believe that talent can be conferred by title or acquired by inherited rank. None of the members, despite their social distinction, has any literary talent. This gives Sir Quentin's new secretary, employed to help with syntax, local color, punctuation, style, and other trivialities, the opportunity to enliven her office hours by introducing into these dreary narratives some episodes of honest invention.

For Miss Fleur Talbot is a character of altogether different persuasion. She is that dangerous creature, a novelist, working in 1949 on her first novel, *Warrender Chase*. She is convinced that Sir Quentin has given these autobiographers disastrous advice: He has told them to be utterly frank—as if frankness had anything to do with truth. What is truth? she muses, and stops to answer thus: "I could have realized these people with my fun and games with their life-stories, while Sir Quentin was destroying them with his needling after frankness. When people say that nothing happens in their lives I believe them. But you must understand that everything happens to an artist; time is always redeemed, nothing is lost and wonders never cease."

But why should writers of autobiography be inartistic? Perhaps most

Michael Holroyd is a novelist and the author of biographies of Lytton Strachey and Augustus John. He is at work on a biography of George Bernard Shaw. John Rechy is the author of *City of Night and Rushes*.

people are artists *manqués*, or in any event, vicariously artistic. For these memoirists, when presented with the opening chapters of their refashioned life stories, do not rebel. This having been tested, Sir Quentin takes over the job of helping these memoirs along. What sort of racket is he up to? Can it be blackmail? The only way Fleur can solve this mystery is to work out a conclusion through her creative imagination. This process begins to shape the material of her novel and provides a plot for Muriel Spark's.

The theme of *Loitering With Intent*, its tension and design, are made from the conflicting disciplines of fiction and nonfiction. Sir Quentin's and Miss Talbot's aims are different, yet intertwined. He wishes to set the Thames on fire with tales of immoral happenings and to reach out and influence the writing of history. She seeks power and immortality by other means. Life, as she loiters through it, is to be distilled into fiction: That is her intent—to turn events and transform experience so that actual happenings, ordinary people seem unreal in comparison with her mythology.

For both of them, the Autobiographical Association is a bale of straw from which to make their bricks. Since lies and inventions are part of life, fiction and nonfiction cannot be separated and presented as the truth. Why else would Sir Quentin, who suspects Miss Talbot of using her novel (like a witch's wand) to influence the future of his association, steal the proofs of *Warrender Chase* to use in his case histories? Why else would Muriel Spark choose the form of Fleur Talbot's autobiography in which to write her novel? Partly it is to give herself an ingenious technical problem, for she (like Fleur) finds these problems of structure absorbing and inspiring to solve.

Loitering With Intent is a very clever novel that defends itself against many hypothetical criticisms by making the characters themselves address these criticisms to Fleur (who, we are further warned, always hopes that "readers of my novels are of good quality"). If this novel seems to you light, or harsh, or amoral, or overdetailed, then this perhaps is how it should seem, since it is ostensibly written by someone who is

herself called harsh, who thinks of herself as detached, and whose writing never goes in for psychological motives but treats a story "with a light and heartless hand, as is my way when I have to give a perfectly serious account of things."

The members of the Autobiographical Association are instructed to follow the example of Newman's *Apologia*, with its accent on "exposure." Fleur Talbot's autobiography does not go in for exposure in any frank confessional way, but attempts through patterns of words to convey ideas of truth and wonder. She congratulates herself in retrospect on having failed to remind Sir Quentin of Proust's fictional autobiography. And here, perhaps, is the planted clue to what her inventor, the novelist Muriel Spark, has done in her succinct and oblique style. In which case, somewhere or other, some complementary work of nonfiction may exist. It would be typical of a biographer to quarry out such a thing.

—M.H.



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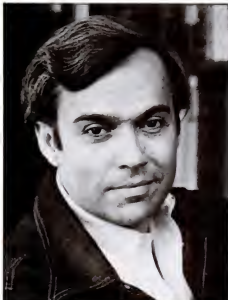
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The Source of Light, by Reynolds Price. Atheneum, \$13.95.

THE FIRST PAGES OF THIS BOOK ASSERT that Reynolds Price intended to write a great novel. It opens with a mock death, a mock baptism, a mock resurrection. Hutch is bathing in a Warm Springs pool with his father, Rob. Pretending to drown, Hutch then jerks back to "life." Rob intones, "Father. Son—" "—and Holy Ghost," Hutch finishes. "Welcome," his father says, announcing the beginning of Hutch's adult life at 25—and, to himself, the beginning of his own imminent death of cancer.



Price: Radiant language, spiritual resonance.

The rewards in this book are many—sculpted sentences and paragraphs, perfect interludes. Price captures the moment of Rob's death. In a dream, he sees a young woman: "From her fork a new child eased into sight. . . . His mother, himself, the room he is born in." As he dreams his purified birth, his pulse stops and he dies. Price allows Hutch to remember a time in the womb: "a bath of mild light . . . rose with blood."

In another passage of daring imagination, Rob returns as a ghost to stand over his sleeping son. "By the dim lamp the profile seemed familiar . . . but in no need of Rob. . . . He laid two fingers at the gap where the lips had parted in sleep. Three warm breaths stroked him."

A poem written by Hutch to his dead father is a passionate accusation and a declaration of usurping love: "Your dying . . . lasted the length of my life till now. . . . I will have your life."

In a letter by Rob, Price conveys a bittersweet sorrow in the awaiting of death. Rob locates the three moments in his life: a childhood memory of delicious sensuality, an encounter of pretended virginity, and a moment of profound but ambiguous caring on a trip with Hutch, a boy.

When your friends begin to flatter you on how young you look, it is a sure sign you are getting old."

Mark Twain

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The narrative is simple. Hutch's mother died at his birth. After living with several female relatives, Hutch is united at age fourteen with his father. Now, in 1955, Hutch is going to England "to be a poet." He has a continuing affair with a woman, Ann, and two brief ones with men. The rest of the book deals with his discoveries.

Unlike the narrative line, the symbolic structure is complex. Swedenborg's fusion of mathematics and mysticism, Gerard Manley Hopkins's impressionistic poetic eruptions, notions of spiraling planets and fate, the doubting faith of the Metaphysical poets—these and other equally profound influences shape the work.

And that accounts for its fatal flaw: The realistic and symbolic levels never meld in perfect balance. Forced to be symbols, characters lose life; dialogue is elevated to sermons, letters become aphoristic epistles. There is a pervasive religiosity, a compulsion to heighten everything—metaphors run rampant: A guidebook is handed to Hutch as if it were "a saint on an ikon." Death might be "sleep as blank as the heart of a potato or some unimaginable form of reward." A soldier's face is one that "any sixteenth-century painter would have walked through Flanders in floodtime to see . . . the eyes of a celibate starveling on the edge of stigmatic grace or the massacre of thousands." An act of intercourse becomes "the ease that follows successful grounding of a long day's chagrin, the mutual honor two satisfied bodies award one another for candor and nerve."

Hutch's grandmother wisely asserts the importance of "solid questions." Price asks many questions, but they are addressed to angels. When Hutch asks a young man whether his staying on as caretaker in Hutch's house is for his or the other's benefit, the young man replies, "Am I selfish or a saint?" Ann comments that in 1956 Easter falls on April Fools' Day: "Is that some kind of blessing?"

Forced epiphanies rob the narrative of life. Virtually all occur "suddenly" and involve "something." Hutch "suddenly knew he'd tell her anything." He warns himself, "Something has started which you can't stop." "He knew something crucial had been stumbled on."

One is grateful for this book's intelligence, radiant language—when it works—and spiritual resonance. But Price aspired to much more, implicit in the book's title—to explore not light but its source, not just "a" source but "the" source. In reaching for that singular origin, his vision blurred on what "light" reveals of life.

This book deserves admiration and high respect. Price fails, yes, but he does so grandly.

—J.R.



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SALES & BARGAINS

BY LEONORE FLEISCHER

For Men

A FIVE-DAY SALE ON MEN'S HABERDASHERY and clothing offers more than 400 spring, summer, and fall suits and sport jackets by Chaps, Geoffrey Beene, Lanvin, Stanley Blacker, Cardin Couture, Cricketeer, and others. The reductions are of 20-40 percent, and the size ranges are 38-44S, 38-48R, and 40-48L. Also at 20 percent off: all-cotton V-neck sweaters by Robert Bruce, were \$27.50, now \$22; famous-maker raincoats, were \$100-\$160, now \$80-\$128; long- and short-sleeved dress shirts by Arrow, Damon, and Oleg Cassini; long- and short-sleeved sport shirts, including all-cotton and terry items; washable golf jackets and wind jackets by London Fog and Arnold Palmer; a selection of swim trunks; and all Johnston & Murphy and Freeman shoes. Also: those famous "alligator" washable golf sweaters, in eight colors, were \$30, now \$25.90, and all-cotton golf and tennis shirts, in ten colors, were \$23, now \$18.90. Alterations on suits, sport coats, and raincoats free. American Express, MasterCard (MC).

Visa (V), checks accepted; exchanges possible on unaltered merchandise. *Nib's Men's Shop, 72-28 Main St., Flushing (263-8088); Wed. 9:30 a.m.-8:30 p.m., Thurs.-Sat. and Mon. till 5:30 p.m., 5/20-25 only.*

Security

REM DISCOUNT SECURITY IS CELEBRATING its fifth anniversary with additional 10 percent discounts on the already low prices of all burglar- and fire-alarm equipment. Perim-A-Tron wireless alarm systems, with three transmitters, usually \$219.95 here, now \$186.95; IEC and Lifesaver wireless equipment, now below cost to clear; only four units of the Transcience Buddy system, list price \$219.95, usually \$169.95 here, now \$129.95; self-contained Ultrasonic units, list \$198, usually \$125 here, now \$97.50; Citadel bike locks, now \$19.99; Fichet Securim cylinders, now \$49.99; and Fichet keys, usually \$7.50 to cut, now \$5. Rem stocks a full line of Morgan fire- and burglar-proof safes at 10 percent off, including the new "designer line" of

Morgan safes, which look exactly like tables. Delivery of safes is free in the tri-state area, and installation too is free (usually \$35). MC, V, checks accepted; exchanges possible. *Rem Discount Security Products, Inc., 27 East 20th St. (533-0801); Mon.-Fri. 9 a.m.-6 p.m., Sat. till 4 p.m., through 5/30. Open Memorial Day.*

Women's Wear

THIS MANUFACTURER AND WHOLESALER carries a lovely line of women's suits and raincoats in sizes 2-16. Now it's clearing out spring and summer merchandise: handsome navy Harvé Benard suits, here \$110 (much more uptown); poly-silk and poly-rayon suits, here \$99; other suits, selling uptown for around \$200, here were \$149-\$159, now all \$99-\$110; in an advance look at next fall, Harvé Benard suits in luscious, soft all-wool men's-wear fabrics, here \$129, and more of the kind; raincoats by Raincheetah, T. T. Mallo, and others, retail around \$160, here \$79-\$89; Harvé Benard wool slacks and viscose-linen slacks, retail \$89, here



\$45; and more. Checks accepted; no credit cards; all sales final. *Better Made Coat & Suit Co.*, 270 West 38th St., twelfth floor (944-0748); Mon.-Fri. 10 a.m.-4 p.m., Sat. till 3 p.m., through 6/20. Closed Memorial Day.

Beauty

THESE PARTNERS USED TO BE WITH ELIZABETH Arden; now at their own salon, they are offering their services at 40 percent off. Sculptured nails, were \$60, now \$35; nail wrapping, was \$25, now \$15; manicures, were \$7, and pedicures, were \$20, now \$4 and \$12; full maquillage, was \$25, now \$15; shampoo, cut, and blow-dry (for men, too), was \$40, now \$25; and streaking, was \$75 and up, now \$37.50 and up. An appointment is necessary. Cash only. *Louis-Vincent Salon*, 925 Seventh Ave., near 58th St. (586-4123); Tues.-Sat. 9 a.m.-5 p.m., Thurs. till 7 p.m., through 6/20.

Leathers

THESE GARMENTS ARE UNIQUE, HIGH-FASHION leathers, one- and few-of-a-kind, for women wearing sizes 6-12 and men sizes 40-42; only 80 are available, plus about 100 pairs of boots. Clothing is made of Spanish leather or suede, trimmed with furs, inlays, and such: a

white motorcycle jacket with an eagle on the back, retail \$550, here \$250; men's leather cowboy shirts, western fit, retail \$450, here \$150; only two black jackets trimmed with fox heads and mink tails (one man's, one woman's), retail \$1,400, here \$675; a dress trimmed with appliques, jeweled studs, and long fringes, retail \$1,000, here \$550; a white fringed blazer in size 12, lined entirely in white mink paws, retail \$2,500, here \$1,200; lined leather pants for men and women, here \$235; etc. Men's and women's boots include many sample pairs for lucky sizes, most of them cowboy-heeled; leather boots, including inlaid, studded, and other models, here \$125 a pair, and a few reptile boots, here \$160. In larger quantity are women's nailhead-trimmed and multicolored boots, here \$125, and lizard-and-suede boots, here \$160. The size ranges are 5½-10M for women and 8-9½ (a few 10½s) for men. Cash-and-carry only; all sales final. *The Lucky Lizard Trading Co.*, at Mr. Lawrence, Ltd., 214 West 29th St., seventeenth floor (868-9924); Mon.-Fri. 10 a.m.-7 p.m., through 5/22.

Summer Clothes

TWO YOUNG DESIGNERS ARE OFFERING THE overproduction of their spring and summer lines for women wearing sizes 4-12

at about half off the retail price. Many of the outfits are one- and few-of-a-kind. *Sarah Arizona* has all-cotton tops trimmed with hand-crocheted lace and then dyed in pretty colors: cap-sleeved tops with openwork-lace fronts, sleeveless V-neck tops, camisoles, and little collared cardigans, retail \$48-\$90, here \$22-\$45; T-shirts with lace flounces, retail \$40, here \$22; and underwear tops trimmed with pearls and lace, retail \$40, here \$20. Plus: a range of items made out of Indian cotton saris, no two alike and really pretty, including flounced skirts with handwoven ribbon borders, matching overshirts, and matching camisoles; sleeveless rayon-jacquard jumpsuits, retail \$200, here \$90; and tunics and matching harem pants, retail \$60 and \$100, respectively, here \$40 and \$50. *Rosemadder* has hand-beaded oversize T-shirts in tunic length, retail \$60, here \$35; a cotton-blend-tweed group that coordinates with a rayon-silk group, retail \$45-\$60, here \$22-\$35; walking shorts and matching culottes, here \$20 and \$22; white mohair shawl-collared cardigans, retail \$70, here \$35; hand-painted cotton-gauze tops, here \$35, and sundresses, here \$45; and more. Cash-and-carry only; all sales final. *Sarah Arizona*, 37 West 39th St., twelfth floor (221-8407); Wed.-Fri. 10 a.m.-6 p.m., 5/20-22 only.



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A Complete Entertainment Guide for the Week Beginning May 18

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

4. **BLEECKER STREET CINEMA**—At La Guardia. 674-2560. May 16: "Love in the City"; "The Clowns." May 19: "Zatich's Flashing Sword." "The Last Samurai." May 20: "L'Immortelle." "Last Year at Marienbad." May 21: "Rules of the Game." "Madame Bovary." May 22: "Slaughterhouse Five." "Barbarella." May 23: "Dr. Strangelove." "A Thousand Clowns." May 24: "North by Northwest." "The Thin Man."
 6. **WAVERLY-Ave. Americas** at W. 3. 929-8037. "From Max to Mozart: Isaac Stern in China."
 7. **8TH STREET PLAYHOUSE**—8th St. W. of Fifth Ave. 674-6515. "Just a Gigolo."
 9. **ART**—8th St. E. of University Pl. 473-7014. "Heartburn Highway."
 10. **THEATRE 80 ST. MARKS**—E. of Second Ave. 254-7400. May 16: "The Menace." "Platinum Blonde." May 19: "The Old Dark House." "Wives Under Suspicion." May 20: "Casablanca." "The Maltese Falcon." May 21: "Mexicali Rose." "Ten Cents a Dance." May 22: "Scarlet Street." "You Only Live Once." May 23: "The Third Man." "The Trial." May 24: "A Slight Case of Murder." "Arsenic and Old Lace."
 11. **ST. MARKS CINEMA**—Second Ave. at St. Marks Pl. 533-9292. May 21: "The Postman Always Rings Twice." "The Sun Man."
 13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. May 19: "Performance." "Mad Kelly." May 20 & 21: "Airplane!" "Big Bad." May 22 & 23: "Women in Love." "The Music Lovers." May 24: "Bananas." "Sleeper."
 14. **GREENWICH**—12th St. at Greenwich Ave. 929-1350. #1—"Nighthawks." #2—"Breaker Morant."
 18. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-6800. #1—"Obolov." #2—"Mon Oncle d'Amerique." #3—"Thru May 21." "Ms. 45." May 22: "Glen or Glenda." #4—"Return of the Secaucus Seven."
- 15th-42nd Streets
20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. May 19: "Blazing Saddles." Opening May 22: "Impropers Channels."
 21. **BAY CINEMA**—32nd St. & Second Ave. 679-0160. "Friday the 13th, Part 2."
 22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Excalibur."
 23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Feme."
 27. **HAROLD CLURMAN THEATRE**—412 W. 42nd St. 594-2370. May 16 & 19: "Greetings." "El Mon." May 20: "Mean Streets." "The Gang That Couldn't Shoot Straight." May 21: "Mean Streets." "Bang the Drum Slowly." May 22: "Bang the Drum Slowly." "Taxi Driver." May 23: "Taxi Driver." "Bloody Mama." May 24: "1900."
- 43rd-60th Streets
30. **NATIONAL**—B'way, & 44th St. 869-0950. May 21: "Excalibur." Opening May 22: "Impropers Channels."
 31. **LOEWS ASTOR PLAZA**—B'way, at 44th St. 669-6340. May 21: "Last House on the Left." "House by the Lake."
 33. **LOEWS STATE 1**—B'way, at 45th St. 582-5050. May 21: "Happy Birthday to Me." May 22: "LOEWS STATE 2—582-5070. May 21: "Friday the 13th, Part 2."
 34. **EMBASSY 3**—B'way, & 46th St. 354-5636. May 21: "Alice in Wonderland." "The Devil and Max Devlin." May 22: "Friday the 13th, Part 2."
 35. **EMBASSY**—B'way, at 46th St. 757-2408. "Hardly Working."
 37. **CINERAMA 1**—B'way, at 47th St. 975-8366. May 21: "Kill and Kill Again." May 22: "The Texas Chainsaw Massacre." CINERAMA 2—975-8369. "Ms. 45."
 38. **EMBASSY 2**—B'way, & 47th St. 730-7262. "Thief." EMBASSY 3—"The Postman Always Rings Twice." EMBASSY 4—"Atlantic City."
 39. **HOLLYWOOD TWIN CINEMA**—8th Ave. at 47th St. 246-0717. #1—May 18 & 19: "The Heat's On." "Go! to Town." May 20: "White Heat." "Pick Up on South St." #2—May 21: "They Drive by Night." "Key Largo." #3—May 22: "1900: A Space Odyssey." May 20-23: "Kentucky Fried Movie." "Schlock." May 24: "Straw Dogs." "The Wild Bunch."
 41. **RIVOLI**—B'way, & 49th St. 247-1633. May 21: "Nighthawks." May 22: "Excalibur." (tentative): "Bustin' Loose."
 44. **QUILL**—50th St. W. of Fifth Ave. 757-2406. "Alice in Wonderland." "The Devil and Max Devlin."
 45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Lion of the Desert."
 46. **THEATRE CINEMA**—Third Ave. nr. 55th St. 755-3020. May 21: "Beyond the Reef." Opening May 22 (tentative): "Impropers Channels."
 47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. May 19: "The Wild Child." "Small Change." May 19: "Inserts." "Hollywood Boulevard." May 20: "Ballistic." "The Lady Without Camelias." May 21: "Deliverance." "The Longest Yard." May 22: "Hiroshima, Mon Amour." "Woman in the Dunes." May 23: "Death in Venice." "The Innocent." May 24: "Auntie Mame." "Gypsy."
 46. **BUTTON**—57th St. nr. Third Ave. 759-1411. "This Is Elvis."
 50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. "Arabian Nights." "Decameron." "The Canterbury Tales."
 51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Breaker Morant."
 52. **LITTLE CARNEGIE**—57th St. & Seventh Ave. 246-5123. "Tess."
 54. **TRANS-LUX GOTHAM CINEMA**—Third Ave. nr. 56th St. 759-2262. May 21: "Eyewitness." Opening May 22: "Death Hunt."
 55. **PLAZA**—58th St. nr. Madison Ave. 358-3320. "The Last Metro."
 56. **PARIS**—56th St. W. of Fifth Ave. 688-2013. "I Sent a Letter to My Love."
 57. **D.W. GRIFFITH**—58th St. bet. Second & Third Aves. 759-4630. "Just a Gigolo."
 58. **MANHATTAN**—1st-58th St. bet. Second & Third Aves. 335-6420. "Modern Romance." "MANHATTAN 2—"Blazing Saddles."
 60. **BARONET**—Third Ave. & 59th St. 355-1663. "Thief." "CORONET"—"Airplane!"
 61. **CINEMA 1**—Third Ave. nr. 60th St. 753-6022. "A Second Chance." CINEMA 2—753-0774. "Café Express."
 62. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "The Valley."
- 61st Street & Above East Side
70. **GEMINI 1**—64th St. & Second Ave. 832-1670. May 21: "Nighthawks." Opening May 22 (tentative): "Bustin' Loose." GEMINI 2—832-2720. May 21: "Chaper to Keep Her." Opening May 22 (tentative): "The Legend of the Lone Ranger."
 71. **BEKMAN**—Second Ave. nr. 65th St. 737-2622. May 21: "Excalibur." Opening May 22: "Impropers Channels."
 72. **LOEWS NEW YORK**—66th St. at Second Ave. 744-7339. #1—May 21: "The Postman Always Rings Twice." #2—May 21: "Happy Birthday to Me."
 73. **68TH STREET PLAYHOUSE**—At Third Ave. 734-0302. "Le Cage aux Folles II."
 74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 679-1313. May 21: "Atlantic City."
 75. **THE MINI CINEMA**—1234 2nd Ave. at 69th St. 650-1613. May 18: "North by Northwest." May 19-21: "Gooligah." "The Collector." May 22-24: "Far From the Madding Crowd."
 76. **72ND STREET EAST**—72nd St. & First Ave. 288-9034. May 21: "The Sun Man."
 77. **TRANS-LUX 68TH STREET**—At Madison Ave. 288-3180. May 21: "Modern Romance."
 78. **IA EAST**—First Ave. & 68th St. 249-5100. May 21: "Beyond the Reef." Opening May 22 (tentative): "The Legend of the Lone Ranger."
 80. **LOEWS ORPHEUM**—66th St. nr. Third Ave. 268-4607. May 21: "Friday the 13th, Part 2." ORPHEUM 2—427-1332. May 21: "Happy Birthday to Me."

MOVIES

83. **RKO 86TH STREET TWIN**—At Lexington Ave. 285-8900. #1—Thru May 21: "Kill and Kill Again." Opening May 22: "Death Hunt." #2—Thru May 21: "Nighthawks." Beg. May 22: "The Texas Chainsaw Massacre."

61st Street & Above
West Side

88. **PARAMOUNT**—61st St. & B'way. 247-5070. "Atlantic City."

89. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—"City of Women." #2—"Mon Oncle d'Amerique." #3—"Voyage en Douce."

90. **CINEMA STUDIO**—B'way, & 66th St. 877-4040. #1—"City of Women." #2—"La Cage aux Folles II."

91. **REGENCY**—B'way nr. 67th St. 724-3700. May 18: "Three Sisters." May 19 & 20: "The Dance of Death." May 21-23: "Henry V." Beg. May 24: "Spartacus."

92. **EMBASSY 72ND STREET**—B'way nr. 72nd St. 724-6745. #1—"Moscow Does Not Believe in Tears." #2—"Moscow Does Not Believe in Tears."

93. **LOEWS 83RD STREET**—B'way nr. 83rd St. 877-3190. #1—Thru May 21: "Excalibur." #2—Thru May 21: "The Postman Always Rings Twice." #3—Thru May 21: "Blazing Saddles." #4—"The Yawp." Beg. May 22: "Moran."

94. **NEW YORKER**—B'way, & 88th St. 580-7900. #1—"Oblomov." #2—"From Maa to Mozart: Isaac Stern in China."

95. **TELIA**—95th St. W. of B'way. 222-3370. May 18: "Portrait of the Artist as a Young Man." "Finnegan's Wake." May 19: "Mr. Klein." "Icy Breasts." May 20: "The Mad Miss Manton." "Archie Oakley." May 21: "Massacre at Central High." "American Graffiti." May 22 & 23: "Suspicion." "The Man Who Knew Too Much." May 24: "Cousin, Cousine." "Coup de Tete."

97. **OLYMPIA**—B'way, at 107th St. 865-8128. #1—Thru May 19: "White Blood." "Pequaring." May 20 & 21: "Looking for Mr. Goodbar." "Taxi Driver." May 22 & 23: "The Conformist." "Pretty Baby." Beg. May 24: "Some Like It Hot." "The Muffin." #2—Thru May 21: "Mon Oncle d'Amerique." Beg. May 22: "Nighthawks." #3—Thru May 21: "Ms. 45." Beg. May 22: "Excalibur."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 225-0010. Call for adm. prices. May 19, 8 p.m.: Video by Bill Viola. May 20, 8 p.m.: "The Bladderwort Document" (1978) by Janis C. Lipin. "NYC Diary 74" (1974) & "Cascades Diary 78" (1978) by Howard Guttenplan, & "Via Sound" (1978) by Andrei Zdzavici. May 21, 3 p.m.: Video by Edin Vales, Susanne Tedesco, & Dimitri Deyvatin; 8 p.m.: Films by Ken Jacobs. 10 p.m.: Films by George & Mike Kuchar. May 22, 8 p.m.: "We Stole Away" (1964) by Ken Jacobs. 10 p.m.: Films by Ericka Beckman. May 23, 2 p.m.: Video by Joan Jonas. 8 p.m.: "Songs 1-22" (1964-65) by Stan Brakhage. May 24, 8 p.m.: "The Sky Socialist" (1965-67) by Ken Jacobs.

BLEECKER ST. CINEMA/JAMES AOE
ROOM—144 Bleecker St. 674-2561. Adm. \$4; members & students (before 5 p.m.) \$2. Call for showtimes. Fri.-Sun.: "Importers" by Mark Rappaport.

EAST COAST FRIENDS OF VISUAL COMMUNICATIONS—Hunter College Playhouse, 695 Park Ave. at 68th St. 925-8658. Adm. \$5. May 21, 7-30 p.m.: "Hito Hata: Raise the Banner," made by, and about, Asians in America.

ISIAHS—17 W. 27th St. 260-3494. Free with club adm. May 22 & 23, 10 p.m.: "Boy of the Bakurie."

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$3.50; members \$2.50. Kenji Mizoguchi retrospective. May 20, 7-30 p.m.: "The Downfall of Ōei" (1935) & "Women of the Night" (1949). May 22, 7-30 p.m.: "Taki No Shirato: The Water Magician" (1933) & "Mushashi Miyamoto" (1944). May 24, 2 p.m.: "Oyuki the Madonna" (1935) & "Ryoko" (1935).

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. 472-3800. Ext. 540. Free. May 19, 8 p.m.: "Der Schimmelreiter" (1934) by Kurt Oertel.

MILITARY FILM WORKSHOP—66 E. 4th St. 573-0090. Adm. \$2. May 23, 8 p.m.: Films by Joanna Kierman.

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A number of patients have been referred to me for secondary correction of unsuccessful breast surgery. The Plastic Surgery Complex has gained a reputation as the place to come for an imaginative solution to secondary cosmetic plastic surgery needs.

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MOVIES

MUSEUM OF MODERN ART—11 W. 53rd St. 956-6100. Free with museum adm. May 18, 12 p.m.: Films on architecture; 2:30 p.m.: "Hometown" (1930) by Kenji Musoguchi. May 19, 12 p.m.: Films on architecture; 2:30 p.m.: "The Charge of the Light Brigade" (1969) by Tony Richardson with Trevor Howard & Vanessa Redgrave; 6 p.m.: "Forever Young" (1981) by Robin Lehman, on senior citizenry. May 21, 2:30 p.m.: "The 47 Ronin of the Genroku Era" (1941-42) by Musoguchi; 6 p.m.: "The Downfall of Osen" (1935) by Musoguchi; 8:30 p.m.: "Oyuki the Madonna" (1935) by Musoguchi. May 22, 2:30 p.m.: "The 47 Ronin of the Genroku Era" (1941-42) by Musoguchi; 6 p.m.: "Cast a Dark Shadow" (1955) by Lewis Gilbert with Dirk Bogarde. May 23, 2:30 p.m.: "Me and My Gal" (1936) by Raoul Walsh with Joan Bennett & Spencer Tracy; 6 p.m.: "The Love of St. Marks, the Actress" (1947) by Musoguchi; 5 p.m.: "The Picture of Madame Yuki" (1950) by Musoguchi. May 24, 2:30 p.m.: "Me and My Gal" & "Miss Oyu" (1951) by Musoguchi; 5 p.m.: "Chapeau" (1934) by Sergei & Georgi Vasiliev.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7169. Adm. \$3. members, senior citizen, & children under 12, \$2.50. May 19, 8 p.m.: "American Lost and Found" (1980) by Tom Johnson & Lance Bird. May 20, 8 p.m.: "Ashes and Diamonds" (1959) by Andrzej Wajda. May 21, 8 p.m.: "The Sound of Jazz" (1962) with Billie Holiday Count Basie. May 22, 8 p.m.: "The Sons of Miles Davis" (1959) with Davis, Gil Evans, John Coltrane, others. May 22, 8 & 10:30 p.m.: "Lolita" (1962) by Stanley Kubrick with Peter Sellers, James Mason & Sue Lyons. May 23, 8 & 10:30 p.m.: "Persons" (1967) by Ingmar Bergman with Liv Ullmann & Bibi Andersson, & "A Look at Liv" (1977) by Richard Kaplan. May 24, 3 & 7:30 p.m.: "Breads and Chocolate" (1978) by Franco Brusati with Nino Manfredi, & "We All Loved Each Other So Much" (1977) by Ettore Scola with Manfredi & Vittorio Gassman.

THE PLEASANT THEATER—425 Lafayette St. 592-1171. Free. Tribute to film art/graphic designer Saul Bass. May 19-20 & 23-24, 8 p.m.: "Bass on Tilted," "Why Man Creates," "Notes on the Personal Arts," & "The Solar Film"; 10 p.m.: "Phase IV" (1974) by Bass with Michael Denverport & Michael Murphy. May 21 & 22, 8 p.m.: Personal appearances by Bass, with a collection of his title works (Otto Preminger will introduce Bass on May 21).

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-2405. Adm. by donation. Tue.-Sun., 1:30 p.m.: "LMNO" (1978) by Robert Breer, "Inside Out" (1979) by Howard Danowski, "Four Times Four" (1979) by The Magdalene Rangel, "Help, I'm Being Crushed to Death by a Black Rectangle" (1978) by Carter Burwell, & "Asparagus" (1979) by Susan Pitt. Sat., 10:30 a.m.: "Cities Are Swell," a children's film program. May 23, 2:30 p.m.: "Fifteen Films" (1977-80) by Stuart Sherman.

Bronx

100. ALLERTON-TRIPLE-X—744 Allerton Ave. 547-2444. #1-Tentative: "Ma, 45." #2-Thru May 21: "Kill and Kill Again." Beg. May 22: "The Legend of the Lone Ranger." #3-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22: "Bustin' Loose."
101. BAINBRIDGE-E—204 at Perry. 798-2370. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks"; "The Jerk."
102. CAPRI—Fordham nr. Jerome Ave. 367-0558. Thru May 21: "Nighthawks"; "Mogony." Beg. May 22 (tentative): "Bustin' Loose."
103. CIRCLE—Westchester at E. 177. 863-2100. Thru May 21: "Kill and Kill Again." Beg. May 22: "The Texas Chainsaw Massacre."
104. CITY CINEMA—2081 Barlow Ave. 378-0998. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-Thru May 21: "Happy Birthday to Me."
105. DALE—231st St. & W'way. 884-5300. Thru May 21: "Friday the 13th, Part 2"; "Up in Smoke." Beg. May 22: "The Fan."

109. INTERBORO—Tremont nr. Bruckner Blvd. 792-2100. #1-Thru May 21: "Ma, 45." Beg. May 22 (tentative): "Lion of the Desert." #2-Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "The Legend of the Lone Ranger." #3-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "Death Hunt." #4-Thru May 21: "Nighthawks." Beg. May 22 (tentative): "The Texas Chainsaw Massacre."

110. KENT—167th St. nr. Grand Con. 992-9330. Thru May 21: "Kill and Kill Again." Beg. May 22: "The Texas Chainsaw Massacre."
112. LOEWS AMERICAN—East Ave. at Metro. 828-3322. #1-Thru May 21: "Blazing Saddles." #2-Thru May 21: "Friday the 13th, Part 2."
113. LOEWS RIVERDALE—359th St. 859-5131. Riverdale Ave. 884-2260. Thru May 21: "Breaker Morant."
116. PALACE—1603 Union Port Rd. 829-3900. #1-Thru May 21: "Happy Birthday to Me." #2-Thru May 21: "Ma, 45." Beg. May 22: "Bustin' Loose."
117. RKO FORDHAM—At Valentine. 367-3050. #1-"Happy Birthday to Me." #2-Thru May 21: "Kill and Kill Again." Beg. May 22: "The Texas Chainsaw Massacre." #3-Thru May 21: "Squeeze Play." #4-Thru May 21: "The Dragon Lives Again." Beg. May 22: "Death Hunt."

Brooklyn

200. BAY RIDGE-ALPINE—Fifth Ave. at 69th St. 484-2200. #1-Thru May 21: "Last House on the Left"; "House by the Lake." #2-Thru May 21: "Happy Birthday to Me."
201. BAY RIDGE-FORTHWAY—Fl. Hamilton Pkwy. at 69th St. 238-4200. #1-Thru May 21: "Kill and Kill Again." Beg. May 22: "The Legend of the Lone Ranger." #2-Thru May 21: "Beyond the Reef." Beg. May 22: "Bustin' Loose." #3-"Ma, 45." #4-Thru May 21: "Blazing Saddles." Beg. May 22: "The Texas Chainsaw Massacre." #5-Thru May 21: "Thief." Beg. May 22: "Improper Channels."
202. BENSONHURST-BENSON—20th Ave. at 88th St. 372-1617. #1-Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "Bustin' Loose." #2-Thru May 21: "Squeeze Play." Beg. May 22: "Improper Channels."
208. BENSONHURST-LOEWS ORIENTAL—88th St. at 18th Ave. 354-5001. #1-Thru May 21: "Friday the 13th, Part 2." #2-Thru May 21: "Atlantic City."
207. BENSONHURST-MARBORO—Bay Parkway at 88th St. 232-4000. #1-Thru May 21: "Ma, 45." Beg. May 22 (tentative): "The Legend of the Lone Ranger." #2-Thru May 21: "Nighthawks." Beg. May 22 (tentative): "Lion of the Desert." #3-Thru May 21: "Kill and Kill Again." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." #4-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "Bustin' Loose."
208. BOROUGH PARK-AA'S WALKER—18th Ave. at 64th St. 352-4500. #1-Thru May 21: "The Postman Always Rings Twice."
209. BOROUGH PARK-BEVERLY—Church at McDonald. 438-1465. #1-Thru May 21: "Ma, 45." Beg. May 22: "The Fan." #2-Thru May 21: "Fort Apache, the Bronx." "Middle Age Crazy." Beg. May 22: "Improper Channels."
210. BRIGHTON BEACH-OCEANA—Brighton Beach at Coney Island Ave. 743-4333. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-Thru May 21: "Oblomov." Beg. May 22: "The Legend of the Lone Ranger." #3-Thru May 21: "Ma, 45." Beg. May 22: "The Texas Chainsaw Massacre."
211. BROOKLYN HEIGHTS-BROOKLYN HEIGHTS—Henry at Orange. 596-7070. #1—"La Cage aux Folles II." #2—"Breaker Morant."
212. CANARSIE-CANARSIE-E—93rd at Ave. L. 251-0101. #1-Thru May 21: "Nighthawks." Beg. May 22: "Bustin' Loose." #2-Thru May 21: "Blazing Saddles." #3-Thru May 22: "The Legend of the Lone Ranger." #4-Thru May 21: "Ma, 45." Beg. May 22: "The Texas Chainsaw Massacre."
213. CANARSIE-SEAVIEW—Rockaway Pkwy. at Flatlands Ave. 241-7500. Tentative: "Happy Birthday to Me."
214. DOWNTOWN BROOKLYN-DUFFIELD—Duffield at Fulton. 855-3967. Thru May 21: "Ma, 45." Beg. May 22 (tentative): "Bustin' Loose."
215. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton at Jay St. 875-4024. #1-Thru May 21: "Happy Birthday to Me." #2-Thru May 22: "Friday the 13th, Part 2." #3-Thru May 21: "The Dragon Lives." #4-Thru May 21: "Kill and Kill Again."
216. DOWNTOWN BROOKLYN-REGENT—1215 Fulton St. 622-8143. Thru May 21: "Ma, 45." "Dynasty." Beg. May 22: "Nighthawks." "The Jerk."
217. FLATBUSH-ALBERMARLE—Albermarle at Flatbush. 287-9300. Thru May 21: "The Dragon Lives Again"; "Iron Monkey." Beg. May 22: "Death Hunt."

220. **FLATBUSH-NOSTRAND**-Nostrand at Kings Hwy. 252-6112. Thru May 21: "Nighthawks." Beg. May 22: "The Legend of the Ranger."

221. **FLATBUSH-RKO KENMORE**-Church at Flatbush. 248-5700. #1-Thru May 21: "Happy Birthday to Me." Beg. May 22: "The Fan." #2-Thru May 21: "Nighthawks." Bruce Lee's Deadly Weapon. Beg. May 22: "The Legend of the Lone Ranger." #3-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "Bustin' Loose." #4-Thru May 21: "Kill and Kill Again." Beg. May 22: "The Texas Chainsaw Massacre."

223. **FLATLANDS-BROOK**-Flatlands at Flatbush. 258-2034. Thru May 21: "Cheaper to Keep Her."

224. **FLATLANDS-KINGS PLAZA NORTH**-Upper Mall, Flatbush at Ave. U. 253-1110. Thru May 21: "The Texas Chainsaw Massacre." Beg. May 22: "Improper Channels." **KINGS PLAZA SOUTH**-Beg. May 22: "Lion of the Desert."

226. **FLATLANDS-LOEWS GEORGETOWNE**-Ralph Ave. at Ave. R. 769-3000. #1-Thru May 21: "Breaker Morant." #2-Thru May 21: "Friday the 13th, Part 2."

228. **GREENPOINT-CHOPIN**-Manhattan at Greenpoint. 389-1100. Thru May 21: "Ms. 45." Beg. May 22: "Fears Evil." Beg. May 22: "Friday the 13th, Part 2."

231. **MIDWOOD-AVENUE U**-Ave. U at E. 16th. 336-1234. Thru May 21: "Text."

232. **MIDWOOD-COLLEGE**-Flatbush at Ave. H. 859-1384. Thru May 21: "Beyond the Reef." Beg. May 22: "The Texas Chainsaw Massacre."

233. **KENT-Coney Island** Ave. at Ave. H. 434-8422. "Text."

234. **MIDWOOD-KINGWAY**-Kings Hwy. at Coney Island Ave. 645-8588. #1-"Happy Birthday to Me." #2-Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Lion of the Desert." #3-Thru May 21: "Ms. 45."

235. **MIDWOOD-MIDWOOD**-Ave. J at E. 13th St. 577-1718. Thru May 19: "The Jester Jingle." Beg. May 20: "Ninth Circle."

236. **PARK SLOPE-PLAZA**-Flatbush nr. Grand Army Plaza. 636-0170. Thru May 21: "The Postman Always Rings Twice." "Tribute."

239. **WILLIAMSBURG-WILLIAMSBURG**-B'way at Marcy. 384-0078. Thru May 21: "The Texas Chainsaw Massacre." Beg. May 22: "The Texas Chainsaw Massacre."

Staten Island

300. **ELTINGVILLE-AMBOY TWIN**-356-3800. #1-"Friday the 13th, Part 2." #2-"Ms. 45."

302. **NEW DORP-FOX PLAZA**-987-6800. #1-"Kill and Kill Again." "The Fifth Floor." #2-"Breaker Morant."

303. **NEW DORP-HYLAN**-351-6601. #1-"Happy Birthday to Me." #2-"Nighthawks."

305. **NEW SPRINGVILLE-ISLAND TWIN**-761-6666. #1-Thru May 21: "Cheaper to Keep Her." Beg. May 22 (tentative): "Lion of the Desert." #2-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "The Legend of the Lone Ranger."

306. **NEW SPRINGVILLE-RICHMOND**-761-3103. Thru May 21: "Blazing Saddles." Beg. May 22: "Improper Channels."

Queens

403. **ASTORIA-AVASTORIA**-Steinway St. 545-9470. #1-"Happy Birthday to Me." #2-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "Lion of the Desert." #3-Thru May 21: "Cheaper to Keep Her." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." #4-Thru May 21: "Squease Play." Beg. May 22 (tentative): "Nighthawks."

404. **BAYSIDE-BAY TERRACE**-Bell Blvd. at 66th Ave. 428-4040. #1-Thru May 21: "Breaker Morant." #2-Thru May 21: "Happy Birthday to Me."

405. **BAYSIDE-BAYSIDE**-Bell at 59th Ave. 225-1110. #1-Thru May 21: "Nighthawks." #2-Thru May 21: "La Cage aux Folles II." Beg. May 22 (tentative): "The Legend of the Lone Ranger." #3-Thru May 21: "Ms. 45." Beg. May 22 (tentative): "Lion of the Desert." #4-Thru May 21: "Nighthawks." Beg. May 22 (tentative): "Friday the 13th, Part 2."

407. **CROSS ISLAND-CINEMA**-153-67A Cross Island Pkwy. 767-2800. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-Thru May 21: "Atlantic City." Beg. May 22: "Improper Channels."

408. **ELMHURST-ELMWOOD**-Queens Blvd. nr. 57th Ave. 429-4770. #1-Thru May 21: "Friday the 13th, Part 2." #2-Thru May 21: "Happy Birthday to Me."

409. **FLUSHING-KEITH'S**-Northern at Main. 353-4000. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-Thru May 21: "The Dragon Lives Again." Beg. May 22: "Death Hunt." #3-Thru May 21: "Kill and Kill Again." Beg. May 22: "The Texas Chainsaw Massacre."

411. **FLUSHING-PARSONS**-Parsons at Union Tpke. 591-8555. #1-Thru May 21: "Happy Birthday to Me." #2-Thru May 21: "The Postman Always Rings Twice."

412. **FLUSHING-PROSPECT**-Main St. at Kissena Blvd. 359-1050. #1-Thru May 21: "La Cage aux Folles II." #2-Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Lion of the Desert."

413. **FLUSHING-UA QUARTET**-Northern Blvd. at 160th St. 359-6777. #1-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "18 Fatal Strikes." #2-Thru May 21: "Squease Play." #3-Tentative: "Excalibur." #4-Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "Nighthawks."

416. **FOREST HILLS-CINEMART**-at Kissena Blvd. 261-2244. Thru May 21: "The Postman Always Rings Twice."

417. **FOREST HILLS-CONTINENTAL**-Austin at 71st Ave. 544-1020. #1-Thru May 21: "La Cage aux Folles II." Beg. May 22: "Death Hunt." #2-Thru May 21: "Blazing Saddles." Beg. May 22: "Death Hunt."

418. **FOREST HILLS-FOREST HILLS**-Queens Blvd. at 71st Ave. 261-7866. Thru May 21: "Cheaper to Keep Her." Beg. May 22 (tentative): "Lion of the Desert."

419. **FOREST HILLS-MIDWAY**-Queens Blvd. at Continental. 261-8572. #1-Thru May 21: "Ms. 45." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." #2-Thru May 21: "Nighthawks." Beg. May 22 (tentative): "The Legend of the Lone Ranger." #3-Thru May 21: "Squease Play." Beg. May 22 (tentative): "Bustin' Loose." #4-Thru May 21: "Kill and Kill Again." Beg. May 22 (tentative): "Improper Channels."

421. **FOREST HILLS-TRYLON**-Queens Blvd. at 66th Ave. 459-8944. Thru May 21: "Breaker Morant."

423. **FRESH MEADOWS-MEADOWS**-Mall off Horace Harding Blvd. 454-6800. #1-Thru May 21: "Blazing Saddles." Beg. May 22: "Improper Channels." #2-"The Fan."

424. **GLEN OAKS-GLEN OAKS**-Union Tpke. at 25th St. 347-7777. Beg. May 22: "The Texas Chainsaw Massacre."

433. **JAMAICA-ROCHDALE**-Baileys Blvd. at N.Y. Blvd. 276-3000. Thru May 21: "Happy Birthday to Me."

436. **KEW GARDENS HILLS-MAIN ST.** FLAYMOUSE. Main St. at 72nd St. 363-3636. Thru May 21: "Melvin and Howard." "A Change of Seasons." Beg. May 22: "Nighthawks."

438. **MIDDLE VILLAGE-ARION**-Metropolitan Ave. at 74th St. 894-1183. Thru May 21: "The Postman Always Rings Twice." "A Change of Seasons." Beg. May 22: "Nighthawks."

439. **OZONE PARK-CROSSBAY**-Rockaway at Woodhaven Blvd. 848-1738. #1-Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." #2-Thru May 21: "Ms. 45." Beg. May 22 (tentative): "Bustin' Loose."

442. **REGO PARK-DRAKE**-Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 21: "Beyond the Reef."

447. **ROCKAWAY PARK-SURFSIDE**-103-22 Rockaway Beach Blvd. 945-4632. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Friday the 13th, Part 2."

448. **SUNNYSIDE-CENTER**-Queens Blvd. at 43rd St. 784-3050. #1-"Happy Birthday to Me." #2-Thru May 21: "Ms. 45." Beg. May 22: "Improper Channels."

449. **WOODHAVEN-HAVEN**-80-16 Jamaica Ave. 296-2325. Thru May 21: "Fort Apache, the Bronx." Beg. May 22: "Friday the 13th, Part 2."

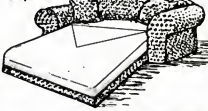
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Long Island

(Area Code 516)
Nassau County

500. BALDWIN-BALDWIN—223-9230. Thru May 21: "Ms. 45." Beg. May 22: "The Texas Chainsaw Massacre."
501. BALDWIN-GRAND AVE.—223-2323. Thru May 21: "La Cage aux Folles II." Beg. May 22: "The Legend of the Lone Ranger."
503. BELLMORE-BELLMORE PLAYHOUSE—785-5400. Thru May 21: "Ordinary People." Beg. May 22: "Nighthawks."
504. BELLMORE-THE MOVIES—785-3032. "The Postman Always Rings Twice."
507. BETHPAGE-MID-ISLAND—796-7500. Thru May 21: "The Postman Always Rings Twice."
511. EAST MEADOW-FLICK 1—794-8008. Thru May 21: "Ordinary People." Beg. May 22: "Excalibur." FLICK 2—Thru May 21: "The Postman Always Rings Twice."
512. EAST MEADOW-MEADOWBROOK—731-2423. 1—Thru May 21: "Ms. 45." Beg. May 22 (tentative): "The Legend of the Lone Ranger." 2—Thru May 21: "Squeeze Play." Beg. May 22 (tentative): "Lion of the Desert." 3—Thru May 21: "Kill and Kill Again." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." 4—Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "Improper Channels."
513. EAST ROCKAWAY-CRITERION—899-0242. 1—Thru May 21: "Melvin and Howard." Beg. May 22: "Nighthawks." 2—"The Postman Always Rings Twice."
518. FARMINGDALE-FARMINGDALE—249-0122. Thru May 21: "American Pop." Beg. May 22: "Nighthawks."
517. FLORAL PARK-FLORAL—352-2280. Thru May 21: "Beyond the Reef."
518. FRANKLIN SQUARE-FRANKLIN—775-3257. 1—Thru May 21: "Melvin and Howard." 2—Thru May 21: "Raging Bull."
519. GARDEN CITY-ROOSEVELT FIELD—741-4007. 1—Thru May 21: "Happy Birthday to Me." Beg. May 22: "Lion of the Desert." 2—"The Fan."
521. GARDEN CITY PARK-PARK EAST—741-8484. Thru May 21: "Cheaper to Keep Her."
522. GREAT NECK-PLAYHOUSE—482-0800. Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Dallas Forty." Beg. May 22 (tentative): "Lion of the Desert."
523. GREAT NECK-SQUIRE—466-2020. Thru May 21: "Nighthawks." Beg. May 22 (tentative): "The Legend of the Lone Ranger."
528. HEWLETT-HEWLETT—791-4000. Thru May 21: "Nine to Five." Beg. May 22: "Mon Oncle d'Amerique."
527. HICKSVILLE-HICKSVILLE—931-0749. 1—Thru May 21: "Nighthawks." Beg. May 22: "The Legend of the Lone Ranger." 2—Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "Bustin' Loose."
528. HICKSVILLE-TWIN SOUTH—433-2400. "Breaker Morant." TWIN SOUTH—433-2400.
528. LAWRENCE-RKO ROCKAWAY—371-0203. 1—Thru May 21: "Last House on the Left." Beg. May 22: "The Texas Chainsaw Massacre." 2—Thru May 21: "Ms. 45." 3—Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan."
530. LEVITTOWN-LEVITTOWN—731-0516. Thru May 21: "Raging Bull." Beg. May 22: "Everything You Always Wanted to Know About Sex? Beg. May 22: "Friday the 13th, Part 2." Beg. May 22: "My Bloody Valentine."
531. LEVITTOWN-LOEWS NASSAU QUAD—731-5400. 1—Thru May 21: "Friday the 13th, Part 2." 2—Thru May 21: "Happy Birthday to Me." 3—Thru May 21: "Atlantic City." 4—Thru May 21: "Last House on the Left." Beg. May 22: "The Fan."
532. LONG BEACH-LIDO—432-0056. Thru May 21: "Nighthawks." Beg. May 22: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."
533. LYNNBROOK-LYNNBROOK—593-1033. 1—Thru May 21: "La Cage aux Folles II." Beg. May 22 (tentative): "The Legend of the Lone Ranger." 2—Thru May 21: "Ms. 45." Beg. May 22 (tentative): "The Four Seasons." 3—Thru May 21: "Squeeze Play." Beg. May 22 (tentative): "The

Texas Chainsaw Massacre." 4—Thru May 21: "Tess." Beg. May 22 (tentative): "La Cage aux Folles II."

534. LYNNBROOK-STUDIO ONE—599-5151. "Mon Oncle d'Amerique."

536. MANHASSET-CINEMA—627-1300. "Breaker Morant."

537. MANHASSET-MANHASSET—627-7887. 1—Thru May 21: "La Cage aux Folles II." Beg. May 22 (tentative): "Improper Channels." 2—Thru May 21: "Cattle Annie and Little Britches." Beg. May 22 (tentative): "Bustin' Loose." 3—Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "La Cage aux Folles II."

539. MASSAPEQUA-PEQUA—799-6464. Thru May 21: "Ms. 45." Beg. May 22 (tentative): "Bustin' Loose."

541. MASSAPEQUA-SUNRISE MALL—795-2244. 1—Thru May 21: "Friday the 13th, Part 2." Beg. May 22 (tentative): "Lion of the Desert." 2—Thru May 21: "Kill and Kill Again." Beg. May 22 (tentative): "The Legend of the Lone Ranger." 3—Thru May 21: "Excalibur." Beg. May 22 (tentative): "The Fan." 4—Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." 5—Thru May 21: "Cheaper to Keep Her." Beg. May 22 (tentative): "Nighthawks." 6—Tentative: "Happy Birthday to Me." Beg. May 22 (tentative): "Cattle Annie and Little Britches." Beg. May 22 (tentative): "Improper Channels."

542. MERRICK-CABLES—546-0734. Thru May 19: "The Jan Singer." Beg. May 20: "Nine to Five."

543. MERRICK-MALL—623-4424. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."

544. MERRICK-MERRICK—623-1522. "Happy Birthday to Me."

548. NEW HYDE PARK-ALAN—354-4338. "The Fan."

547. NEW HYDE PARK-HERRICKS—747-0555. Thru May 21: "Thief." Beg. May 22: "Nighthawks."

548. OLD BETHPAGE-CINE CAPRI—752-1610. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."

549. OYSTER BAY-MOVIES—922-0333. 1—Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks." 2—Thru May 21: "Tess." Beg. May 22: "Friday the 13th, Part 2."

550. PLAINVIEW-MORTON VILLAGE—938-2323. Thru May 19: "The Jan Singer." Beg. May 20: "Nine to Five."

551. PLAINVIEW-OLD COUNTRY—931-4242. 1—Thru May 21: "Happy Birthday to Me." 2—Thru May 21: "Thief." Beg. May 22: "Hardly Working."

552. PLAINVIEW-PLAINVIEW—935-6100. Thru May 21: "Blazing Saddles." Beg. May 22: "Improper Channels."

553. PLAINVIEW-RKO—931-1333. 1—Thru May 21: "Airplane!" Beg. May 22: "The Texas Chainsaw Massacre." 2—Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Savage Harvest."

554. PORT WASHINGTON-SANDS POINT—938-2323. Thru May 21: "The Postman Always Rings Twice."

556. PORT WASHINGTON-MOVIES—767-3600. 1—Thru May 21: "Ordinary People." Beg. May 22: "Nighthawks." 2—"Tess." 3—"Hardly Working."

557. ROCKVILLE CENTRE-FANTASY—764-8000. Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Lion of the Desert."

558. ROCKVILLE CENTRE-RKO—678-3121. 1—Thru May 21: "Kill and Kill Again." Beg. May 22: "Death Hunt." 2—Thru May 21: "House by the Lake." Beg. May 22: "Savage Harvest."

559. ROSELYN-ROSELYN—621-8488. 1—"Happy Birthday to Me." 2—"Mon Oncle d'Amerique."

561. SYOSSET-SYOSSET—921-5810. Thru May 21: "Lion of the Desert." Beg. May 22 (tentative): "Outstanding." Beg. May 22: "Nighthawks."

562. SYOSSET-UYA CINEMA 150—364-0700. Thru May 21: "La Cage aux Folles II." Beg. May 22 (tentative): "The Four Seasons."

563. UNIONDALE-MINI CINEMA—538-3951. Thru May 21: "Rock Clips." Beg. May 22: "D.C. 10." Beg. May 22: "Nighthawks."

566. VALLEY STREAM-GREEN ACRES—561-2100. Beg. May 22: "Improper Channels."

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MOVIES

663. SOUTHAMPTON-SOUTHAMPTON-283-1300. #1-Thru May 21: "La Cage aux Folles II." Beg. May 22: "The Fan." #2-"Happy Birthday to Me."
664. STONY BROOK-LOEWS TRIPLEX-781-2300. #1-Thru May 21: "Happy Birthday to Me." #2-2Thru May 21: "Squeeze Play." #3-Thru May 21: "Friday the 13th, Part 2."
666. WESTHAMPTON-HAMPTON ARTS-283-2600. Thru May 21: "Melvin and Howard."
667. WESTHAMPTON-WESTHAMPTON-288-1500. Thru May 21: "Friday the 13th, Part 2." Beg. May 22 (tentative): "Improper Channels."
668. WEST ISLIP-TWIN-669-2626. #1-Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks." #2-2Thru May 21: "Modern Romance." Beg. May 22: "Friday the 13th, Part 2."

New York State

(Area Code 914)

Westchester County

700. BEDFORD-PLAYHOUSE-234-7300. Thru May 21: "Tess." Beg. May 22 (tentative): "Lion of the Desert."
701. BEDFORD VILLAGE-CINEMA 22-234-9570. Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan."
702. BRONXVILLE-BRONXVILLE-961-4030. #1-Thru May 21: "Nighthawks." Beg. May 22 (tentative): "The Legend of the Lone Ranger." #2-2Thru May 21: "Ma. 45." Beg. May 22 (tentative): "Bustin' Loose." #3-2Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "Improper Channels."
703. CROSS RIVER-CINEMA-763-8389. Thru May 21: "The Postman Always Rings Twice."
705. HARRISON-CINEMA-835-2668. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."
706. HARTSDALE-CINEMA-428-2200. #1-"Happy Birthday to Me." #2-"Tess." #3-Thru May 21: "Blazing Saddles." #4-2Thru May 21: "Kill and Kill Again." Beg. May 22: "Improper Channels."
707. LARCHMONT-PLAYHOUSE-834-3001. "La Cage aux Folles II."
708. MAMARONECK-PLAYHOUSE-698-2200. Thru May 21: "Squeeze Play." Beg. May 22 (tentative): "The Legend of the Lone Ranger." #2-2Thru May 21: "Ma. 45." Beg. May 22 (tentative): "Bustin' Loose." #3-2Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." #4-2Thru May 21: "Catie Annie and Little Britches." Beg. May 22 (tentative): "Improper Channels."
709. MT. KISCO-MT. KISCO-666-6900. #1-"Happy Birthday to Me." #2-2Thru May 21: "La Cage aux Folles II." Beg. May 22: "The Legend of the Lone Ranger."
711. MT. VERNON-PARKWAY-FLEETWOOD-664-4311. "La Cage aux Folles II."
712. NEW ROCHELLE-MALL THEATRE-636-8908. Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Lion of the Desert."
714. NEW ROCHELLE-RKO PROCTOR-632-1100. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-2Thru May 21: "Kill and Kill Again." Beg. May 22: "Bustin' Loose." #3-2Thru May 21: "Ma. 45." Beg. May 22: "Raiders of the Lost Ark." #4-2Thru May 21: "Nighthawks." Beg. May 22: "The Texas Chainsaw Massacre." #5-2Thru May 21: "Death Hunt."
716. NEW ROCHELLE-TOWN-632-4000. "Breaker Morant."
717. OSSINING-ARCADIAN CINEMA-941-5200. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-2Thru May 21: "Breaker Morant." Beg. May 22: "Lion of the Desert."
718. PEEKSKILL-BEACH-737-6262. #1-Thru May 21: "Catie Annie and Little Britches." Beg. May 22: "Lion of the Desert." #2-2Thru May 21: "Beyond the Reef." Beg. May 22: "Bustin' Loose." #3-2Thru May 21: "Private Benjamin." Beg. May 22: "Improper Channels."
719. PEEKSKILL-WESTCHESTER MALL-928-8822. #1-Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2-"Happy Birthday to Me." #3-2Thru May 21: "Blazing Saddles."
720. PELHAM-PELHAM PICTURE HOUSE-738-3160. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."

721. PLEASANTVILLE-ROME-769-0720. Thru May 21: "The Last Singer." Beg. May 22: "Nighthawks."
722. RYE-RYE RIDGE-939-8177. #1-"Friday the 13th, Part 2." #2-"The Last Mitter."
723. SCARSDALE-FINE ARTS-723-6699. "Mon Oncle d'Amerique."
724. SCARSDALE-PLAZA-725-0078. "Thiel."
725. WHITE PLAINS-CINEMA 100-946-4680. #1-"Nighthawks." #2-"Breaker Morant."
726. WHITE PLAINS-COLONY-948-8828. Thru May 21: "Ma. 45." Beg. May 22: "The Texas Chainsaw Massacre."
727. WHITE PLAINS-GALLERIA-997-8198. #1-Thru May 21: "Cheaper to Keep Her." #2-2Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan."
728. WHITE PLAINS-UA CINEMA-946-2820. Thru May 21: "Catie Annie and Little Britches." Beg. May 22 (tentative): "Bustin' Loose."
729. YONKERS-CENTRAL PLAZA-793-3232. #1-Thru May 21: "La Cage aux Folles II." Beg. May 22: "Lion of the Desert." #2-2Thru May 21: "Breaker Morant."
733. YONKERS HEIGHTS-TRIANGLE-245-7575. #1-1Thru May 21: "Ma. 45." Beg. May 22 (tentative): "Cheaper to Keep Her." #2-2Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "Breaker Morant."

Rockland County

741. NANUET-ROUTE 59 THEATRE-623-3355. Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Bustin' Loose."
742. NEW CITY-TOWN-634-5100. "Happy Birthday to Me."
743. NEW CITY-UA CINEMA-634-8200. #1-Thru May 21: "Catie Annie and Little Britches." Beg. May 22 (tentative): "Lion of the Desert." #2-2Thru May 21: "Nighthawks." Beg. May 22: "The Legend of the Lone Ranger."
744. NYACK-CINEMA EAST-358-6631. "Breaker Morant."
747. ORANGETOWN-ORANGETOWN-359-6030. Thru May 21: "Catie Annie and Little Britches."
748. ORANGETOWN-303 DRIVE-IN-358-2021. Thru May 21: "Last House on the Left." House by the Lake." Beg. May 22: "Bustin' Loose." The Jerk."
750. PEARL RIVER-PEARL RIVER-735-6500. "Mon Oncle d'Amerique."
752. SPRING VALLEY-CINEMA 45-352-1445. Thru May 21: "Coal Miner's Daughter." Beg. May 22: "Improper Channels."
753. STONY POINT-9 W CINEMA-942-0303. Thru May 21: "The Elephant Man." Beg. May 22: "Nighthawks."
754. SUFFERN-LAFAYETTE-357-6030. Thru May 21: "The Incredible Shrinking Woman." Beg. May 22: "Death Hunt."
756. WEST HAVERSTRAW-PLAZA-947-2220. Thru May 21: "Cheaper to Keep Her." Beg. May 22: "The Fan."

Putnam County

761. CARMEL-CINEMA-225-6500. #1-Thru May 21: "Ma. 45." Beg. May 22 (tentative): "The Texas Chainsaw Massacre." #2-2Thru May 21: "Happy Birthday to Me." Beg. May 22 (tentative): "Bustin' Loose."

Connecticut

(Area Code 203)

Fairfield County

773. BRIDGEPORT-RKO MERRITT-372-3013. #1-Thru May 21: "The Fan." #2-2Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Texas Chainsaw Massacre."
775. DANBURY-TRANS-LUX CINE-743-2200. #1-Thru May 21: "The Fan." Beg. May 22: "Improper Channels." #2-"Happy Birthday to Me." #3-"Atlantic City."
776. DANBURY-TRANS-LUX CINEMA-748-2923. #1-1Thru May 21: "The Stunt Man." Beg. May 22: "Outland." #2-2Thru May 21: "Friday the 13th, Part 2."



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MOVIES

777. DANBURY-TRANS-LUX PALACE-
748-7496. #1-Thru May 21: "Lady and the
Tramp." Beg. May 22: "Death Hunt." #2-"Happy
Birthday to Ma." #3-"Ma. 45."
778. DARIEN-DARIEN-655-0100. "Lion of the
Desert."
782. GREENWICH-TRANS-LUX PLAZA-
869-0030. #1-Thru May 21: "The Fan." Beg.
May 22: "Improper Channels." #2-Thru May 21:
"Atlantic City." Beg. May 22: "The Fan." #3-
Thru May 21: "Ordinary People." Beg. May 22:
"Kagemusha."
783. NEW CANAAN-NEW CANAAN-966-0600.
"The Fan."
786. SOUTH NORWALK-SONO CINEMA-
866-9202. Thru May 19: "Peppermint Soda."
"Small Change." May 20-22: "Flesh Gordon."
"Barbarella." Beg. May 23: "Breaker Morant."
787. SPRINGDALE-STATE-325-0250. Thru
May 21: "The Kids Are Alright." Beg. May 22:
"Blazing Saddles."
788. STAMFORD-TRANS-LUX AVON-
324-9205. #1-Thru May 21: "Kill or Be Killed."
Beg. May 22: "Death Hunt." #2-Thru May 21:
"Ma. 45." Beg. May 22: "High Risk."
789. STAMFORD-TRANS-LUX CINEMA-
324-3100. #1-"Friday the 13th. Part 2." #2-
"Happy Birthday to Ma." #3-"Excalibur."
790. STAMFORD-TRANS-LUX RIDGEWAY-
323-5000. Thru May 21: "The Stunt Man." Beg.
May 22: "Outland."
791. TRUMBULL-TRUMBULL-374-0462.
"Night Hawks."

New Jersey

(Area Code 201)
Hudson County

804. JERSEY CITY-HUDSON PLAZA CINEMA-
843-1100. #1-Thru May 21: "Breaker Morant."
Beg. May 22: "Improper Channels." #2-Thru
May 21: "Tess." Beg. May 22: "Lion of the
Desert."
805. JERSEY CITY-LOEWS-653-4600. #1-
Thru May 21: "Kill and Kill Again." #2-Thru
May 21: "Happy Birthday to Ma." #3-Thru May
21: "Friday the 13th. Part 2."
806. JERSEY CITY-STATE-653-5200. #1-
Thru May 21: "Ma. 45." Beg. May 22: "Bustin'
Loose." #2-Thru May 21: "Beyond the Reef."
Beg. May 22 (tentative): "The Texas Chainsaw
Massacre." #3-Thru May 21: "The Dragon
Lives!" "The Bodyguard." Beg. May 22: "The
Legend of the Lone Ranger."
807. BEACONUC-LOEWS HARMON COVE-
866-1000. #1-Thru May 21: "Cheaper to Keep
Her." #2-Thru May 21: "Happy Birthday to Ma."
#3-Thru May 21: "Atlantic City." #4-Thru May
21: "Friday the 13th. Part 2."
809. UNION CITY-SUMMIT-855-4120. Thru
May 21: "Back Road." "Battle Beyond the Stars."
Beg. May 22: "Friday the 13th. Part 2." "My
Bloody Valentine."
810. WEST NEW YORK-MAYFAIR-865-2010.
Thru May 21: "The Postman Always Rings Twice."
Beg. May 22: "Night Hawks."

Essex County

812. BLOOMFIELD-RKO ROYAL-748-3555.
#1-Thru May 21: "Friday the 13th. Part 2." Beg.
May 22: "The Fan." #2-Thru May 21: "Kill
and Kill Again." Beg. May 22: "The Texas Chainsaw
Massacre."
813. CEDAR GROVE-CINEMA 23-239-1462.
Thru May 21: "Happy Birthday to Ma."
814. EAST ORANGE-RKO HOLLYWOOD-
678-2262. Thru May 21: "Kill and Kill Again."
"The Dragon Lives Again."
815. IRVINGTON-CASTLE-372-9324. Thru
May 21: "Ma. 45." "Dynasty." Beg. May 22:
"Night Hawks." "The Lark."
816. IRVINGTON-SANFORD-371-3998. Thru
May 21: "Kill and Kill Again." "The Fifth Floor."
Beg. May 22: "Night Hawks." "Legacy."
817. LIVINGSTON-COLONY-992-0080. Thru
May 21: "The Postman Always Rings Twice." Beg.
May 22 (tentative): "Night Hawks."
819. MILLBURN-RKO MILLBURN-376-0800.
#1-Thru May 21: "Breaker Morant." Beg. May
22: "The Legend of the Lone Ranger." #2-"The
Last Metro."

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MOVIES

825. NUTLEY-FRANKLIN—667-1777. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Friday the 13th, Part 2."

827. UPPER MONTCLAIR-BELLEVEUE—744-1455. Thru May 21: "Lion of the Desert." Beg. May 22: "The Four Seasons."

828. VERONA-VERONA—239-0880. Thru May 21: "Ms. 45."

829. WEST ORANGE-ESSEX GREEN—731-7755. #1—Thru May 21: "Cheaper to Keep Her." Beg. May 22: "The Fan." #2—"Happy Birthday to Me." #3—Thru May 21: "Breaker Morant."

Union County

840. BERKELEY HEIGHTS-BERKELEY—464-8888. Thru May 22: "Nine to Five."

841. CRANFORD-RKO CRANFORD—276-9120. #1—Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "The Texas Chainsaw Massacre." #2—Thru May 21: "Breaker Morant."

852. UNION-FOX—964-8977. "Celtie Annie and Little Britches."

854. UNION-RKO UNION—686-4373. #1—Thru May 21: "Happy Birthday to Me." #2—Thru May 21: "Friday the 13th, Part 2."

857. WESTFIELD-RIALTO—232-1288. #1—Thru May 21: "Ms. 45." Beg. May 22: "Bustin' Loose." #2—Thru May 21: "Nighthawks." Beg. May 22: "The Legend of the Lone Ranger." #3—Thru May 21: "Beyond the Reef." Beg. May 22 (tentative): "Lion of the Desert."

858. WESTFIELD-TWIN CINEMA—654-4720. #1—Thru May 21: "Ordinary People." #2—Thru May 21: "Excalibur."

Bergen County

860. BERGENFIELD-PALACE—385-1600. Thru May 21: "Nine to Five." Beg. May 22 (tentative): "Nighthawks."

861. CLOSTER-CLOSTER—768-8800. Thru May 21: "The Postman Always Rings Twice." Beg. May 22 (tentative): "Nighthawks."

863. EMERSON-TOWN—261-1000. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."

864. FAIR LAWN-HYWAY—796-1717. #1—Thru May 21: "Nighthawks." Beg. May 22: "The Legend of the Lone Ranger." #2—Thru May 21: "Ms. 45." Beg. May 22: "Bustin' Loose."

867. FORT LEE-LINWOOD—944-6900. #1—Thru May 21: "Celtie Annie and Little Britches." Beg. May 22: "Lion of the Desert." #2—Thru May 21: "Nighthawks." Beg. May 22 (tentative): "Bustin' Loose."

868. HACKENSACK-FOX—468-8000. Thru May 21: "Ms. 45." "Death Wish." Beg. May 22: "Bustin' Loose."

869. HACKENSACK-RKO ORITANI—343-8844. #1—Program unavailable. #2—Thru May 21: "Kill and Kill Again." The Killing Machine." #3—Thru May 21: "The Legend of the Lone Ranger." #4—Thru May 21: "The Legend of the Lone Ranger."

873. PARAMUS-CENTURY—843-3830. #1—Thru May 21: "Cheaper to Keep Her." Beg. May 22: "Lion of the Desert." #2—Thru May 21: "La Cage à Folies II." Beg. May 22: "Improper Channels."

874. PARAMUS-CINEMA—35-845-5070. Thru May 21: "Celtie Annie and Little Britches." Beg. May 22: "The Legend of the Lone Ranger."

875. PARAMUS-RKO STANLEY WARNER OMAHA—468-9444. #1—Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2—Thru May 21: "Breaker Morant." #3—"Happy Birthday to Me." #4—"Atlantic City."

876. RAMSEY-RAMSEY—327-2142. #1—"Nighthawks." #2—"Friday the 13th, Part 2."

877. RAMSEY-INTERSTATE THEATER—327-0153. Program unavailable.

878. RIDGEFIELD PARK-RIALTO—641-2115. Thru May 21: "The Postman Always Rings Twice." Beg. May 22: "Nighthawks."

879. RIDGEWOOD-RKO WARNER—444-1234. #1—Thru May 21: "Friday the 13th, Part 2." Beg. May 22: "The Fan." #2—Thru May 21: "Happy Birthday to Me."

881. TENAFLY-BERGEN—567-0004. Thru May 21: "Ordinary People."

882. WESTWOOD-PASCACK—664-3200. Thru May 21: "Cheaper to Keep Her." "North Dallas Forty." Beg. May 22: "Lion of the Desert."

883. WESTWOOD-WASHINGTON CINEMA—666-2221. Beg. May 22: "Nighthawks."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
- PG:** Parental Guidance Suggested. Some material may not be suitable for children.
- R:** Restricted. Under 17 requires accompanying parent or adult guardian.
- X:** No one under 17 admitted.

New Films

* New films recommended by *New York's* critic.

AIRPLANE!—(1hr. 28m., '80) This spoof of disaster movies has a few laughs, but it's still closer to television than film. Most of the gags are awfully obvious, and they are all repeated five times. Robert Hays and Julie Hagerty are the acquiescent young couple, and the cast is filled out with such un, *aging* minor stars as Robert Stock, Leslie Nielsen, and Lloyd Bridges. Disaster movies always featured actors like them, and the casting of *Airplane!* is maliciously satirical—still it's a very small joke, and there isn't a comedian in that entire bunch. Written and directed by Jim Abraham, David Zucker, and Jerry Zucker. PG. 13, 60, 553, 569

ATLANTIC CITY—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old town to sparkling young where. Meanwhile the losers and dreamers who washed up on the shores of the old Atlantic City were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Keele Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little weak and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavaliere in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's combs almost seem like a punch. R. 38, 74, 88, 206, 407, 531, 775, 782, 807, 875

* **BREAKER MORANT**—(1hr. 42m., '79) During the Boer War in 1901, an Australian unit working for the

British is fighting the bearded Boer irregulars (white Dutch settlers trying to break away from British rule). When Lieutenant Harry "Breaker" Morant (Edward Woodward) executes some Boer prisoners, the British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical highlanders who have informally ordered them not to take prisoners alive. The film seems to take the position that a man who commits an atrocity under orders should not be held responsible; it may strike some viewers as morally questionable or dishonest. But it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson as the defense attorney. Directed by the Australian Bruce Beresford (see *Gathering of Windmills*). 14, 51, 93, 113, 211, 228, 302, 404, 421, 528, 538, 588, 807, 827, 716, 717, 725, 729, 733, 744, 788, 804, 819, 829, 841, 879

BUSTIN' LOOSE—(1hr. 33m., '81) Starring Richard Pryor and Cicely Tyson. Dir. Otis Scott. R. 41, 70, 100, 102, 116, 201, 202, 207, 212, 214, 221, 419, 439, 527, 537, 539, 574, 603, 605, 623, 628, 659, 702, 708, 717, 718, 728, 741, 746, 781, 806, 837, 864, 887, 888

CAFÉ EXPRESS—(1hr. 29m., '81) Nino Manfredi, star of *Bread and Chocolate*, is back in another Elysian field—a Neapolitan who earns his living illegally by selling coffee without a license on the night train from Milan to Naples. The director, Nanni Loy, clearly wants to offer a microcosm of Italian society: the authoritarian landlord, the corrupting influence of the humanity of every person he meets. He's a powerful actor; he gives the Chaplinesque figure so much unsentimental strength that he rescues the story from its own gimmickiness and banal "allegorical" elements. 81

CHEAPER TO KEEP HER—(1hr. 32m., '81) A romantic comedy, with Mac Davis, Priscilla Lopez, and Terrell Fletcher. Dir. Ken Annakin. R. 70, 223, 234, 305, 403, 412, 418, 521, 522, 541, 557, 568, 604, 629, 833, 713, 727, 741, 758, 807, 829, 873, 882

CITY OF WOMEN—(2hrs. 18m., '81) Doesn't Fellini ever tire of being Fellini? He's got hold of a new subject here—the very serious ideas he crafted from women—and he digs into it enterprisingly for a few scenes but then retreats into the all-too-familiar world of his personal mythology. Playing the maestro's alter ego, Marcello Mastroianni, he has a few rather tedious interludes into feminist convention women milling about or sitting on the floor, chanting, shouting, accusing, celebrating. Fellini isn't anti-feminist, but his way of peering into the shouting woman to another woman what the women are saying. The rest of the movie is a sinister and wearying trip through the recognizable Fellini house—the world of his fears, his past, his fantasies. Much of this material, though everlastingly colored as ever, has a peevish, depressed feeling. And not one of the movie's dozens of women is

ecutely observed or understood. Madonnas, whores, harpies, angels—and hardly a human being among them. 69, 90

EXCALIBUR—(2hrs. 20m., '81) "AARRGGHHHHH!" cry the heavily armored knights as they charge into the battle, and off they come and heads before succumbing to the opponent's spear and sinking into the mucky ground of the Dark Ages. It's hard not to giggle at this solemnly mythic treatment of Arthurian legend. Writer Robert Faldenberg and director John Boorman seem to have dropped their sense of humor into a blood-stained moat. *Excalibur* is full of visual fustian—flames in the night, mist rising ominously from the ground, old errors and heads before succumbing to the rhetoric, the movie never takes off. Boorman hasn't achieved the formal style needed to make the magical and mythical happenings enchanting; continuity is choppy, sequences are rarely sustained. In a generally mediocre Anglo-Irish cast, only Nicol Williamson, as Merlin, comes through. Weeping his melancholy baritone around such lines as "The days of our kind are number-ed," he strikes his own antic, fey, and far-out note. With Nigel Terry, Helen Mirren, Cherie Longhi. R. 22, 30, 71, 93, 97, 413, 511, 541, 589, 629, 639, 789, 850

* **EYEWITNESS**—(1hr. 42m., '81) Splendid romantic thriller by the writer-director team of Steve Tesich and John Badham, who did *Breaking Away* together. William Hurt is charming as the quiet and dreamy janitor, a Vietnam vet, who distantly worships a gorgeous TV reporter (Sigourney Weaver). When a man is murdered at Hurt's building, he pretends to know a lot about the crime in order to keep her interested. His boyish passion for her is impractical in the extreme: he's from a background of low middle-class losses, and she's from a family of unimaginably wealthy Russian Jewish émigrés. Tesich, an émigré himself, may believe in American possibilities that most of us are now skeptical about. The movie isn't so smart or ruthlessly suspenseful; the scary bits are spaced out among the many moments of gentle observation and the reflections on friendship, fantasy, and courage. The extraordinary cast includes James Woods, Pamela McMillan, Pamela Reed, Irene Worth, and Morgan Freeman. R. 54

FAME—(2hrs. 14m., '80) A vivid, juicy drama of teenage actors, dancers, and musicians at New York's High School of Performing Arts. Written by Christopher Gore and directed by Alan Parker. (Mighty Express is the movie's star, well, emphasizing the ethnic humor and abstractions of the city's rough, but then takes a disastrous turn toward audacious melodrama and *All That Jazz*-type postures about the fate of the performing artist. The kids are smiling, crooning, tears like teen Pogliacchi, and they haven't even graduated from high school yet. R. 23

FAN, THE—(1-hr. 35m., '81) A thriller, starring Lauren Bacall, Michael Biehn, Maureen Stapleton, and Jackie Garner. Dir. Edward Bunker. 1981. 209, 210, 221, 407, 409, 425, 518, 529, 541, 546, 574, 603, 651, 883, 701, 714, 717, 719, 727, 756, 773, 775, 782, 763, 612, 629, 875, 679

FOUR SEASONS, THE—(1-hr. 46m., '81) Comedies directed by Alvin Karpis, Robert Burnett, Jack Weston, and Rita Moreno. Directed by Alida. PG. 353, 562, 823, 627

FRIDAY THE 13TH, PART 2—(61m.) A sequel to the horror film. Dir. Steve Miner. R. 21, 33, 109, 140, 185, 212, 206, 219, 215, 221, 409, 425, 518, 529, 541, 546, 574, 603, 651, 883, 701, 714, 717, 719, 727, 756, 773, 775, 782, 763, 612, 629, 875, 679

***FROM MAO TO MOZART: ISAAC STERN IN CHINA—**(1-hr. 30m., '81) In this first-rate documentary, the violinist is not merely a great musician on tour, he's a rainmaker bringing the juice to a parched land—China, where, very recently, Western classical music was denounced as decadent, music teachers were thrown into jail, and even listening to a recording of Schubert or Mozart was a criminal act. That nightmare is now over, and Stern brings the goods to an audience starved for it. The best stuff: His master classes with highly talented Chinese students, in which he tries to get them to get it, to feel the correctness of their playing and feel the meaning of the music. The man is a terrific camera subject—brilliant, passionate, a great teacher—and the response of his students is very moving. Produced and directed by Murray Lerner. R. 94

HAPPY BIRTHDAY TO ME—(1-hr. 36m., '81) A horror film, with Glenn Ford and Melissa Sue Anderson. Dir. Lee Thompson. R. 33, 72, 80, 104, 116, 117, 209, 212, 215, 221, 409, 425, 518, 529, 541, 546, 574, 603, 651, 883, 701, 714, 717, 719, 727, 756, 773, 775, 782, 763, 612, 629, 875, 679

HARDLY WORKING—(1-hr. 35m., '81) Hardly worth it, as it turns out. In his first film in years, Jerry Lewis doesn't show any development as a comic—he's just gotten older, and he's still as funny as ever, but the jokes are so unpleasant to watch. He plays an out-of-work circus clown who screws up in a variety of jobs. With Susan Oliver. PG. 35, 551, 556, 606

I SENT A LETTER TO MY LOVE—(1-hr. 36m., '81) French. English titles. Reviewed on p. 81

JUST A GIGOLO—(1-hr. 36m., '81) A nostalgic comedy set in pre-war New York. With David L. Lander, Marlene Dietrich, and Kim Novak. Dir. David Remington. R. 7, 57

KILL AND KILL AGAIN—(1-hr. 40m., '81) A new karate film, directed by Ivan Hall. PG. 37, 85, 106, 109, 117, 209, 212, 215, 221, 409, 425, 518, 529, 541, 546, 574, 603, 651, 883, 701, 714, 717, 719, 727, 756, 773, 775, 782, 763, 612, 629, 875, 679

***LA CAGE AUX FOLLES II—**(1-hr. 41m., '81) Further ridiculous adventures of Albin (Michel Serrault), St. Tropez drag-queen, and Renato (Ugo Tognazzi), gay employer, protector, and lover. Written by Francis Verber and director Edouard Molinaro have extended the role-reversal aspect of the first Cage. Some who cops, and some who get a little more serious, as we get a fashion show in white kilts and broad-brimmed hats, with square-hipped men mimicking their way down Nice boulevards like angry cats. Later, the two men are in a house of Renato's mother in Italy, where poor Albin is put to work with the women in the kitchen, scrubbing, cooking, and singing. "I don't like being a woman in this country," he says, expressing the justifiable anger of a garlic-breathed peasant. Consistently funny and warm-hearted. R. 73, 90, 211, 224, 405, 412, 417, 501, 553, 557, 562, 805, 881, 663, 707, 709, 711, 729, 873

***LAST METRO, THE—**(2-hrs. 31m., '80) François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. Most of these people are non-heroes—they want to keep their jobs and stay out of trouble. French fascists and German officers are everywhere, and the atmosphere is dangerous. The troupe's leader, a German Jewish refugee named Lucas Steiner (Reinhold Beinhorn), has got his hiding. Actually he's hiding under his own stage, listening to the actors above and trying to control their work through his wife Marion (Catherine Deneuve), who is split between loyalty to him and her young actor (Gérard Philipe) who is the star of the troupe. Truffaut builds the picture of normal life during the Occupation out of many small vignettes. His actors are relaxed, tolerant, and saying little bits of dialogue that show people who entertained during the Occupation; everyone can't be a hero. With Jean-Louis Richard as a fascist drama critic. Co-written by Susanne Schiffmann. 55, 722, 819

LEGEND OF THE LONE RANGER, THE—(1-hr. 38m., '81) The Masked Man returns, starring Clint Eastwood, Michael Biehn, and George Kennedy. Dir. William Fraker. PG. 70, 78, 106, 109, 121, 207, 210, 212, 220, 221, 305, 405, 419, 501, 512, 523, 527, 533, 541, 546, 601, 623, 633, 646, 662, 702, 705, 707, 714, 717, 719, 727, 756, 773, 775, 782, 763, 612, 629, 875, 679

LION OF THE DESERT—(2-hrs. 40m., '81) Immense, often stirring spectacle film about the great guerrilla leader, Omar Mukhtar (Anthony Quinn), a schoolteacher and writer who frustrated the Italian attempt to subdue Libya for almost twenty years (1911-31). The director, Moustapha Akkad, is a Syrian-born, naturalized American, and there's a very strong sense of the Arab's struggle for freedom and production. He's made an inspirational epic for Third World audiences—a movie about the resistance of simple nomads to a ruthless, technologically advanced European conqueror—yet he does it in the sweeping spectacle style of David Lean, a style one can only call neo-imperial. Further, he makes his pitch to us imperialists by casting familiar Western actors: Rod Steiger as Mussolini; Oliver Reed as the Fascist general Graziani; and the redoubtable Quinn, white-bearded, with simple robes and skullcap—the Ayyashah on horseback—as Omar Akkad who is an opportunist, but he has skill. The scenes of political violence—sullen resistance and sudden squall-like attacks—are impressive. PG. 45, 109, 207, 224, 234, 237, 240, 243, 246, 249, 251, 254, 257, 260, 263, 266, 269, 272, 275, 278, 281, 284, 287, 290, 293, 296, 299, 302, 305, 308, 311, 314, 317, 320, 323, 326, 329, 332, 335, 338, 341, 344, 347, 350, 353, 356, 359, 362, 365, 368, 371, 374, 377, 380, 383, 386, 389, 392, 395, 398, 401, 404, 407, 410, 413, 416, 419, 422, 425, 428, 431, 434, 437, 440, 443, 446, 449, 452, 455, 458, 461, 464, 467, 470, 473, 476, 479, 482, 485, 488, 491, 494, 497, 500, 503, 506, 509, 512, 515, 518, 521, 524, 527, 530, 533, 536, 539, 542, 545, 548, 551, 554, 557, 560, 563, 566, 569, 572, 575, 578, 581, 584, 587, 590, 593, 596, 599, 602, 605, 608, 611, 614, 617, 620, 623, 626, 629, 632, 635, 638, 641, 644, 647, 650, 653, 656, 659, 662, 665, 668, 671, 674, 677, 680, 683, 686, 689, 692, 695, 698, 701, 704, 707, 710, 713, 716, 719, 722, 725, 728, 731, 734, 737, 740, 743, 746, 749, 752, 755, 758, 761, 764, 767, 770, 773, 776, 779, 782, 785, 788, 791, 794, 797, 800, 803, 806, 809, 812, 815, 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1847, 1850, 1853, 1856, 1859, 1862, 1865, 1868, 1871, 1874, 1877, 1880, 1883, 1886, 1889, 1892, 1895, 1898, 1901, 1904, 1907, 1910, 1913, 1916, 1919, 1922, 1925, 1928, 1931, 1934, 1937, 1940, 1943, 1946, 1949, 1952, 1955, 1958, 1961, 1964, 1967, 1970, 1973, 1976, 1979, 1982, 1985, 1988, 1991, 1994, 1997, 2000, 2003, 2006, 2009, 2012, 2015, 2018, 2021, 2024, 2027, 2030, 2033, 2036, 2039, 2042, 2045, 2048, 2051, 2054, 2057, 2060, 2063, 2066, 2069, 2072, 2075, 2078, 2081, 2084, 2087, 2090, 2093, 2096, 2099, 2102, 2105, 2108, 2111, 2114, 2117, 2120, 2123, 2126, 2129, 2132, 2135, 2138, 2141, 2144, 2147, 2150, 2153, 2156, 2159, 2162, 2165, 2168, 2171, 2174, 2177, 2180, 2183, 2186, 2189, 2192, 2195, 2198, 2201, 2204, 2207, 2210, 2213, 2216, 2219, 2222, 2225, 2228, 2231, 2234, 2237, 2240, 2243, 2246, 2249, 2252, 2255, 2258, 2261, 2264, 2267, 2270, 2273, 2276, 2279, 2282, 2285, 2288, 2291, 2294, 2297, 2300, 2303, 2306, 2309, 2312, 2315, 2318, 2321, 2324, 2327, 2330, 2333, 2336, 2339, 2342, 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4835, 4838, 4841, 4844, 4847, 4850, 4853, 4856, 4859, 4862, 4865, 4868, 4871, 4874, 4877, 4880, 4883, 4886, 4889, 4892, 4895, 4898, 4901, 4904, 4907, 4910, 4913, 4916, 4919, 4922, 4925, 4928, 4931, 4934, 4937, 4940, 4943, 4946, 4949, 4952, 4955, 4958, 4961, 4964, 4967, 4970, 4973, 4976, 4979, 4982, 4985, 4988, 4991, 4994, 4997, 5000, 5003, 5006, 5009, 5012, 5015, 5018, 5021, 5024, 5027, 5030, 5033, 5036, 5039, 5042, 5045, 5048, 5051, 5054, 5057, 5060, 5063, 5066, 5069, 5072, 5075, 5078, 5081, 5084, 5087, 5090, 5093, 5096, 5099, 5102, 5105, 5108, 5111, 5

reality. Accidentally killing the stunt man, he becomes his replacement, and people keep playing tricks on him. Written by Lewis Meltzer (from Paul Brodsky's novel) and directed by Richard Rush, *The Stunt Man* is repetitive and pushy, but also clever and exciting—we experience the stunt man's confusion ourselves, and we never quite regain our balance. Featuring a marvelous comic performance by Peter O'Toole as the domineering and brilliant son of a bitch who is directing the film, the film has Allen Garwits and Barbara Hershey, R, 1-76, 503, 776, 790

* **TESS**—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's novel *Tess of the D'Urbervilles* is extraordinarily well crafted, but a little too pious for the Dorset countryside and the passing of traditional rural customs, but misses the anguish something under the surface. As the proud, tragic Tess Nastasie Kink is as beautiful as the young lord Bergman, but she's not quite an actress yet. She holds her positions like a model, and there's very little modulation from one mood to the next. Leigh Lawson overdoes the smariness at her upper-class seducer, but Peter Firth is erect as the high-minded Angel Clare. Exquisite cinematography by Ghislain Claret and the late Geoffrey Unwin, D, 231, 233, 533, 549, 556, 653, 700, 706, 804

* **THIEF**—(2hrs. 6m., '81) James Caan stars in one of those truly essential exercises about a criminal who insists on controlling his own destiny and winds up taking on everybody. (*Pontiac* Blum is the classic of the genre.) Even if you've seen this sort of thing before, you may enjoy the dark, sleek, semi-sensual surface of the film (most of it was shot in black and white), the explosive violence, the intense concentration of the safecracking episodes, the murderous underworld types, with their hair-raising threats and professional jargon. In his first feature film, TV-writer-director Michael Mann shows a terrific grasp of suspense mechanics and a fanatical adoration of his loser/outsider hero, *With Tuesday* Wed, R, 38, 601, 547, 551, 724

THIS IS ELVIS—(41m., '81) A fascinating but staggeringly mediocre piece of work. The documentary footage of Elvis performing is devastating—this is still the most brazenly explicit and honest look at the rest of the movie is faked documentary—meaningless sequences with an actor playing Elvis walking around a mansion or getting into a limo. Meanwhile a scripted, voice-overed commentary (with the slight imitation of Elvis's voice, lets us know that this was a nice, simple, unassuming boy who loved his parents and was respectful of girls. It's not that the actual Elvis didn't want people to look at him as a nice, it's just that his yes-irs were so bizarrely beside the point. With the exception of two sequences, in which Elvis, in relaxed moments, talks dirty (thereby making nonsense of our earlier look at him as a nice), the movie could have been made for church groups. Produced by David Wolper. Written and directed by Malcolm Leo and Andrew Solt, PG

VOYAGEUR DOUCE—(1hr. 37m., '81) If men can hit the road together in a movie, why not women? No reason at all, but this female buddy-buddy movie, starring Dominique Sanda and Geraldine Chaplin, isn't what we've all been waiting for. It's almost idiosyncratically precious, girgily, inane. The women undress, flirt, but then do nothing. They tell grave stories and then admit that they made them up. The director, Michel Deville, seems to be amusing himself with a male fantasy of what women do and say when there are no men around. 89

* **WISE BLOOD**—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, *Wise Blood*, seems to set up a Jesus-unknited faithless, dimwits, and con artists. The unlucky hero (Brad Dourif), with burning eye and a head thrust forward like a crane, wants to set up a renegade Church Without Jesus. Dir. John Huston, PG, 97

Revivals

ARSENIC AND OLD LACE—(1hr. 58m., '44) A hilarious, macho comic adaptation of Edmond Louis Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Moley, and a host of other stars, and Priscilla Lane. Dir. Frank Capra, 10

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Phillip Love is a handsome sturdy bird-man. Dir. Roger Vadim, 4, 786

COLLECTOR, THE—(2hrs., '65) The splendid acting of Terence Stamp and the lovely Samantha Eggar turn this story of the tragic kidnapping of an enlight-

ened young woman by a gnarled and repressed Cockney into something much more moving than the *Force 10 from* on which it was based. Dir. William Wyler, 75

COUSIN, COUSINE—(1hr. 35m., '76) In French; Eng. titles. A charming and droll film by Jean-Claude Mille about a family relationship, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery being denied. Beautifully written, directed, and acted. Wonderful book by Christine Barreault, Victor Lanoux, and Marie-France Poirer, 95

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great comic model, and after Gustav Mahler (*Adagio*) from the Fifth Symphony is used as background music throughout. In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Vincenzo Basso) into a court-shipster. A lavish, almost suffocating film. Starring Dirk Bogarde, with Silvano Maccagno and Bjorn Anderson, 47

DEVILANCE—(1hr. 49m., '72) A brutal adventure story not very cogently told, though some of the act sequences, as photographed by Vilmos Zsigmond, are extraordinary. In the two principle roles, Jon Voight disappoints because he is miscast, and Burt Reynolds because he is cast. Dir. John Boorman, 47

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiotic high and low status atomic warfare breaks out between the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 4

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV courts (as *Gaslight* bit) and is still hugely entertaining. A dandy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a cleverly photographed turn-of-the-century London setting. With a teenage miss named Angela Lansbury, 75

GREETINGS—(1hr. 28m., '68) A cheerfully lousy counterintelligence comedy, with jokes on the draft, poverty, Kennedy assassination buff, and so on, of which the most famous is the one about the USSR. With Robert De Niro, then unknown, and Gerrit Graham, 27

HENRY V—(2hrs. 14m., '46) A magnificently produced, photographed, and acted version of the English European tale, starring the great Laurence Olivier. With Renée Asherson, Leslie Banks, and Harcourt Williams, 91

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) The first international success of director Alain Resnais takes us to Hiroshima, Japan, in the memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. 47

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) The famous avant-garde puzzle of the early sixties. A gorgeous couple wanders through the shadows of a great European hotel. Did they meet before? After? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig, Dir. Alain Resnais, 4

LOOKING FOR MR. GOODBAR—(2hrs. 15m., '77) This is Richard Brooks's best film. It is a sprawling, powerful, and appealing. The tension, the wit, the bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's girly sociocultural novel. 97

MADAME BOVARY—(1hr. 55m., '49) Jennifer Jones enters this archetypal tragic, bourgeois heroine in a way that would have made Flaubert catch his breath. "Madame Bovary, c'est mort?" A Hollywood movie that never gets closer to the spirit of the French than Louis Jourdan, that most Californian of all Frenchmen. Dir. Vincent Minnelli, 10

MAN WHO KNEW TOO MUCH, THE—(1hr. 34m., '34) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. The film is a masterpiece, generally preferred to Hitchcock's 1956 remake. With Peter Lorre and Leslie Banks, 95

MISFITS, *THE*—(1hr. 28m., '61) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by Elia Kazan, with Marilyn Monroe (last look at Clark Gable (his last look), Ed Wallach, and Montgomery Clift, 97

MUSIC LOVERS, THE—(2hrs. 2m., '71) Ken Russell's brilliant, colorful, and perhaps too colorful film seems to take the composer's neurotic self-accusations of incompetence and misery entirely at face value. With Richard Chamberlain, 13

PEPPERMINT SODA—(1hr. 37m., '79) In French; Eng. titles. A account of growing up in Paris in the Forties, written by and directed by Claude Lelouch, co-director Diane Kurys (it's her first film) has a lovely light touch and is terrific on rivalry between teenage sisters. With Eleanor Klawnsen and Odile Michel, 78

PRETTY BABY—(1hr. 49m., '78) Louis Malle's tastefully composed film about a child prostitute is more studied in decadence than a dream of innocence explored, and the twelve-year-old girl, played by a somewhat sophisticated and naive Brooke Shields, is too innocent enough to be violated or yearning enough to be pitied. With Susan Sarandon and Keith Carradine, 78

RULES OF THE GAME—(1hr. 45m., '38) In French; Eng. titles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic edulphery of the rich and the chirpy edulphery of the poor. A feminist sophisticated comedy. With Michael Seidman, captures pre-war France better than any other movie. 4

SALUTEHOUSE FIVE—(1hr. 44m., '72) Director George Roy Hill's masterly and fascinating film captures the quintessence of novelist Kurt Vonnegut's deadpan and loving satiric view of man's foibles. It is a testament to the art of filmmaking and a witness to the human comedy. With Michael Seidman and Ron Lieberman, PG, 4

SIGHT CASE OF MURDER, A—(1hr. 15m., '38) A Demos Kungpo story, with Edward G. Robinson in a scene that's almost as funny as the rest of the film trying to run down his past. Dir. Lloyd Bacon, 10

STRAW DOGS—(1hr. 53m., '71) A Sam Peckinpah Western set in rural England, with Dustin Hoffman impersonating a man at a math prof married to a local spinster (Susan George). There are many films in which film appeals to repressed bloodlust as a "little man" exterminates a bunch of vicious hoodlums, and feminists are sure to object to a scene in which a woman's eyes being repelled. Still, the film has interesting local color, good acting, great cinematography and music (credited from Silverchair), and all kinds of good things. 47

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Gary Grant is in love with her. After they marry, doublet turns to fear that he's really losing her money and wants to kill her so he can have it all. A maliciously entertained Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. 95

TAXI DRIVER—(1hr. 54m., '76) A malevolent lurch, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, it's a masterpiece of the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster handles her own as a baby hooker. 27

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II, 4

THIRD MAN, THE—(1hr. 47m., '50) A tense, thrilling, and haunting drama set in Allied-occupied Vienna, with a superb performance by James Cagney as the sinister music. With Joseph Cotten, Vali, Orson Welles, and Trevor Howard. Dir. Carol Reed, 10

THOUSAND CLOWNS, A—(1hr. 58m., '65) This attack on "conformity," which impressed a lot of people in the American record-leads and led to a new and easy attitudes now. With Jason Robards Jr., Martin Balsam, Barry Gordon, and Barbara Harris adapted from Herb Gardner's play. Dir. Fred Coe, 4

UP IN SMOKE—(1hr. 26m., '78) A crazy comedy about the L.A. rock-and-dope scene written by and starring Tommy Chong and Cheech Marin, who have some of the funniest records featuring a lot of cash and material. Dir. Lou Adler, 105, 553, 569, 655

WILD BUNCH, THE—(2hrs. 14m., '69) Sam Peckinpah at his best: brutal, sentimental, violent, womanizing, macho, about a group of desperadoes who are technically highly accomplished Westerns, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming the American dream of the 1910s, and there is an unusually strong supporting cast headed by Robert Ryan. More than a Western, but less than a masterpiece. 47

WOMEN IN LOVE—(2hrs. 12m., '70) Ken Russell's version of D.H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane and powerful film. It's a study of the sexual and it will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed, and Glenda Jackson, 13

THEATER

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Broadway

Previews and Openings

Monday, May 18

WALLY'S CAFE—James Coco, Rita Moreno, and Sally Struthers in a play by Sam Bobrick and Ron Charney, directed by Fritz Holt, about a couple who own a roadside cafe in the California desert on the wrong side of Las Vegas. Previewing now prior to a 5/28 opening. Mon.-Thurs. at 8, Sat. at 2, 11:50-5:25; Fri. & Sat. at 8, 5:20-5:27; Wed. at 2, 11:50-5:22. 50. Brooks Atkinson, 256 W. 47th (245-3340), 2 hrs., 10 min. All major credit cards.

Now Playing

AINT' MISEBEHAVIN'—The delicious songs by Fats Waller and his friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Malby Jr.'s canny and careful staging, with Arthur Fara's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a piece of sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, 11:50-5:20; Fri. & Sat. at 8, 11:50-5:30; Wed. at 2, 11:50-5:20. Belasco, 111 W. 44th (354-4490), 2 hrs., 15 min. Major credit cards.

AMADEUS—Ian McKellen, Tim Curry, and Jane Seymour in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Antonio Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more and inventive. Tues.-Sat. at 8, 5:20-5:30; Sat. at 2, Sun. at 3, 11:50-5:27.50; Wed. at 2, 11:50-5:20. Broadhurst, 235 W. 44th (247-0472), 2 hrs., 35 min. All major credit cards.

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a chuck could cevil even if Thomas Meehan's a ball far cry from Harold Grey's comic-strip Annie. Charles Strouse wrote the score, and Alison Smith is the latest Annie and Marcia Lewis is the latest Miss Hannigan. John Schuck plays Deddy Warbucks. Wed.-Thurs. at 8, Sat. at 5:45, Sat. at 2, 11:50-5:25; Fri. at 8, 11:50-5:22; Fri. at 8, 11:50-5:25; Wed. at 2, 11:50-5:21. Alvin, 250 W. 52nd (757-8646), 2 hrs., 30 min. All major credit cards.

BARNUM—Jim Dale stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. Dale is more versatile and talented than any one man has a right to be, and the whole show moves along with charm, intelligence, and circus surprises. Tony Orlando will be Jim Dale's vacation replacement thru 5/24. Tues.-Thurs. at 8, 11:50-5:25; Fri. & Sat. at 8, 11:50-5:30; Sat. at 2, Sun. at 3, 11:50-5:24; Wed. at 2, 11:50-5:22. Janus, 246 W. 44th (398-0280), 2 hrs., 15 min. All major credit cards.

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical, although every variation on the brothel theme has been worked into the ground. Census Bureau plays the musical. Mon.-Thurs. at 8, Sat. at 2, 11:50-5:22.50; Fri. & Sat. at 8, 11:50-5:24; Wed. at 2, 11:50-5:19.50. 46th St. Theater, 226 W. 46th (246-0246), 2 hrs., 40 min. All major credit cards.

CHILDREN OF A LESSER GOD—Phyllis Feilich and David Ackroyd star in Mark Medoff's touching play about a romance between a dead woman and her son-handicapped lover. Joffe Robinson will replace Ackroyd as of 6/23. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, 11:50-5:25; Fri. & Sat. at 8, 11:50-5:27.50; Wed. at 2, 11:50-5:20. Longacre, 220 W. 48th (246-5639), 2 hrs., 40 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1931 film classic 42nd St. Out of the real-life world of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlish's peep-in-their-socks. Mon.-Thurs. at 8, 11:50-5:27.50; Fri. & Sat. at 8, 11:50-5:30; Sat. at 2, 11:50-5:22.50; Sat. at 2, 11:50-5:25. Shubert, 225 W. 44th (246-5990), 2 hrs., 15 min. Major credit cards.

DANCIN'—Director Bob Fosse has classified a heterosexual romance of choreography ranging from classical ballet through modern dance to every form of show and disco dance. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, 11:50-5:20; Sat. at 2, 11:50-5:22.50; Wed. at 2, 11:50-5:25. Ambassador, 215 W. 49th (541-6490), 2 hrs., 20 min. All major credit cards.

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE—Priscilla Lopez, David Garrison, and Frank Lasarus in a musical-comedy entertainment with book and lyrics by Dick Voynberg, music by Frank Lasarus, choreographed by Dick Voynberg. Tommy Tune, described as a spoof of Tinseltown in the 30s, also described as being loosely based on Chekhov's *The Bear*. It's a cunning little musical revue made up of a few new songs and a lot of memory-gilded oldies. Tune's choreographic invention is like champagne that never goes flat. Tues.-Thurs. at 8, 11:50-5:22.50; Sat. at 2, 11:50-5:27.50; Fri. & Sat. at 2, 11:50-5:22.50. Royale, 242 W. 45th (246-5760), 2 hrs., 15 min. All major credit cards.

DEATHTRAP—In Levin's comedy-thriller concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the state playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, 11:50-5:16; Sat. at 8, 11:10-5:17.50; Wed. & Sat. at 2, 11:50-5:15. Music Box, 239 W. 45th (246-5639), 2 hrs., 15 min. AE, CHGT.

THE ELEPHANT MAN—Bernard Pomerance's play about a badly deformed man in his befriended and spiritually aided by a sympathetic doctor is as excellent and moving on Broadway as it was off. Stars are Benjamin Hendrickson, Carole Shelley, and Donald Denney; director is Jack Hofstein. (Mark Hamill will replace Hendrickson as of 6/9.) Tues.-Sat. at 8, Sat. at 2, 11:50-5:22.50; Wed. at 2, 11:50-5:22.50. 222 W. 45th (246-5969), 2 hrs., 20 min. All major credit cards.

EVITA—Dorin Allen has the title role in this excellent Tim Rice/Andrew Lloyd Webber musical, music by Hal Prince. With James Stein and David Cerver. Nancy Opel stars as matinee. Mon.-Thurs. at 8, 11:50-5:30; Fri. & Sat. at 8, 11:50-5:35; Wed. at 2, 11:50-5:22.50; Sat. at 2, 11:50-5:23.50. Broadway at 53rd (247-3600), 2 hrs., 20 min. AE, DC, MC.

FIFTH OF JULY—Richard (John-Bob) Thomas is now Tim Rice/Andrew Lloyd Webber's latest stage about the Talley family. The rest of the cast, Swoozie Kurth (who is magnificently hilarious), Edith Daniels, Mary Carver, Jonathan Hogan, Joyce Reelings, and Amy Wright are interesting and quick. Wilson has a warmly persuasive way with both witty dialogue and riotous monotone. Directed by Marshall W. Mason. Tues.-Thurs. at 8, 11:50-5:22.50; Fri. & Sat. at 8, 11:50-5:27.50; Sat. at 2, 11:50-5:22.50. Apollo, 234 W. 43rd (921-8558), 2 hrs., 30 min. All major credit cards.

THE FLOAZING OF THE GULLS—Beatrice Arthur, Jack Warden, and Danny Aiello in Woody Allen's new comedy drama focusing on a husband and wife and their two teen-age sons, one of whom is trying to

make it as a magician; directed by Uta Grobard. Tues.-Thurs. at 8, 11:50-5:22.50; Fri. & Sat. at 8, 11:50-5:28; Sat. at 2, Sun. at 3, 11:40-5:22; Wed. at 2, 11:30-5:18. Vivian Beaumont Theater, 150 W. 65th St., Lincoln Center (787-6868), 2 hrs., 15 min. All major credit cards.

42ND STREET—Tammy Grimes, Jerry Orbach, and Wanda Richard star in a new musical based on the novel by Bradford Torrey, which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, 11:50-5:35; Wed. at 2, 11:50-5:27.50; Fri. & Sat. at 8, 11:50-5:30. Majestic, 247 W. 44th (246-0730), 2 hrs., 15 min. All major credit cards.

GEMINI—Albert Innaurato's take of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Peter Mark Shuchman's direction is splendid. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, 11:50-5:20; Fri. & Sat. at 8, 11:50-5:22; Wed. at 2, 11:40-5:18. Little Theater, 240 W. 44th (221-6423), 2 hrs., 15 min. All major credit cards.

INACENT BLACK—Melba Moore stars in Marcus Hemphill's play with music which focuses on an upper-middle-class black family living in Westbury, L.I., directed by Michael Pinkney. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3:30 & 7, 11:50-5:25. Biltmore, 261 W. 47th (582-5340), 2 hrs., 10 min. All major credit cards.

IT HAD TO BE YOU—Renée Taylor and Joseph Bologna are the co-stars of this comedy about a woman who gets a man in a room and will not let him go until she has her way with him; directed by Robert Drivas. Tues.-Thurs. at 8, Sat. at 2, 11:50-5:22.50; Fri. & Sat. at 8, 11:50-5:25; Sat. at 2, Sun. at 3, 11:50-5:20; Wed. at 2, 11:50-5:18.50. John Golden, 252 W. 45th (246-6740), 2 hrs., 15 min. All major credit cards.

LENA HORNE—The Lady and Her Music traces her career from its beginnings; directed by Arthur Fara. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3 (spec. per. 5/11 at 8), 11:50-5:20; Fri. & Sat. at 8, 11:50-5:25; Wed. at 2, 11:40-5:20. New York State Theater, 108 W. 41st (921-8000), 2 hrs. All major credit cards.

THE LITTLE FOXES—Elizabeth Taylor stars as Regine Giddens in a revival of the 1939 drama by Lillian Hellman. Also starring: Michael Stapleton, Anthony Zerbe, Tom Aldredge, and Dennis Christopher. Directed by Austin Pendleton. Mon.-Sat. at 8, Sat. at 2, 11:50-5:30; Sun. at 3, 11:50-5:28. 9 S. Martin Beck, 302 W. 48th (246-6363), 2 hrs., 20 min. All major credit cards.

LUNCH HOUR—An amiable comedy with a 50s feel and Glida Redner; Sam Waterston is her co-star in Joan Kerr's comedy about two marriages and a lie that snowballs. Also in the cast are Susan Kellerman and Max Wright. Mike Nichols is the director, and setting is in Oliver Sussman's Times Square. Tues.-Thurs. at 8, Sat. at 2, 11:50-5:25; Fri. & Sat. at 8, 11:50-5:27.50; Wed. at 2, 11:50-5:20. Ethel Barrymore Theater, 243 W. 47th (246-0390), 2 hrs. All major credit cards.

MORNING'S AT SEVEN—Maureen O'Sullivan, Kate Reid, Elizabeth Wilson, Teresa Wright, and Shepherd Strudwick in Paul Osborn's comedy about four couples who start a new life, where they live, and each other and their families. With David Rouds and Lois de Banzie. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, 11:50-5:25; Sat. at 8, 11:50-5:27.50; Wed. at 2, 11:50-5:20. Lyceum, 149 W. 45th (382-3897), 2 hrs., 30 min. All major credit cards.

OHI CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Julius Fether, John Leventhal, and Louis Lomax. Directed by John Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Sat. at 8, Sat. at 2, Sun. at 3, 11:50-5:25; Fri. & Sat. at 8, 11:50-5:27.50; Wed. at 2, 11:50-5:22.50. 240 W. 47th (757-7164), 2 hrs., 15 min. AE, MC, V.

PIAF—Jane Lapotaine stars as Edith Piaf in a Pan-Gem play about the singer's life covering a 30-year period; co-starring on Broadway is Tony Martin, Piaf's friend; directed by Howard Davies. Judith Ivey plays the title role at Wednesday matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, 11:50-5:25; Fri. & Sat. at 8, 11:50-5:27; Wed. at 2, 11:50-5:18. Plymouth, 236 W. 45th (730-1760), 2 hrs., 30 min. All major credit cards.

THE PIRATES OF PENZANCE—Linda Ronstadt, Kevin Kline, George Rose, Estelle Parsons, and Rex Smith in the Gilbert and Sullivan operetta; directed by Willard Leach. For light-hearted lunacy and mag-

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apricuise mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. (Ronsanti leaves 6/7 and will be replaced by Karla DeVito) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, 5:17-5:50, Fri. at 5, Sat. at 8, 9:15-9:50, Wed. at 5, 5:14-5:22.50, Uris, 51st W. of Broadway (586-6510). 2 hrs., 30 min. All major credit cards.

ROSE—Glenda Jackson stars in Andrew Davies's average comedy which might be termed either a piece of commercial playwrighting or a superior TV play. Jessica Tandy, as Glenda's mother, is an unalloyed delight. Also in the cast: John Cunningham, J.T. Walsh, Beverly May, to Henderson, and Margaret Hilton. Directed with skillful understatement, by Allen Dossor. Mon.-Thurs. at 8, Sat. at 2, 5:15-5:25; Fri. at 8, 5:17-5:27.50; Wed. at 2, 5:10-5:20; Fri. at 2, 5:20, Sat. 1:30 W. 48th (489-6392). 2 hrs., 20 min. All major credit cards.

SOPHISTICATED LADIES—Gregory Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendid sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Simon. With P.J. Benjamin, Phyllis Hyman, Terri Klausner, Hinton Baty, Gregg Burgoyne, Mercedes Ellington, Priscilla Beckerville, Tues.-Sat. at 8, 5:22-5:30; Sat. at 2, Sun. at 3, 5:19-5:27.50; Wed. at 2, 5:17-5:25; Luncheon/Tonight, 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

ST. MARK'S GOSPEL—Alec McCowen offers the complete text of the Gospel According to Mark (John James Version) as a gripping, humorous, and hypnotic piece of theater. Tues., Wed. & Thurs. at 8, 5:15-5:15; Fri., Sat. and Sun. mat. at 3, 5:15-5:15. Playhouse Theater, 257 W. 48th (489-3232). 2 hrs. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque, directed by Ralph G. Alden/Harry Ruby; music by Jimmy McHugh; lyrics by Fields and Dublin. Mon.-Thurs. at 8, Sat. at 2, 5:15-5:25; Fri. & Sat. at 8, 5:17-5:30; Wed. at 2, 5:15-5:21. Mark Hallinger, 237 W. 51st (757-7064). 2 hrs., 30 min. All major credit cards.

THEY'RE PLAYING OUR SONG—Neil Simon's musical comedy about a work-obsessed tunesmith and a wisecracking, Jewish-style urban neurotic colporteur (now played by Diana Canova and Ted Wass); directed by Robert Moore. Composer and lyricist are Marvin Hamlisch and Carlos Bayer Sager, and Douglas W. Schmidt's sets and projections are as acute as they are clever. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, 5:17-5:28.50; Fri. & Sat. at 8, 5:20-5:30; Wed. at 2, 5:15-5:22. Imperial, 249 W. 49th (EX-6411). 2 hrs., 40 min. All major credit cards.

WOMAN OF THE YEAR—Laurance Rallier stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander; lyrics by Fred Ebb; directed by Robert Moore. Becall is, as always, sparkling, cool, and ironic, and co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Mon.-Thurs. at 8, Sat. at 2, 5:20-5:30; Fri. & Sat. at 8, 5:25-5:35; Wed. at 2, 5:20-5:25. Palace, 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

AH, MEN—Paul Shyre's play with music and lyrics by Will Holt, stars Jana White, Patrick Bedford, Jack Betts, and Stephen Lang, and the subject is the Male Experience. Wed. & Thurs. at 8:30, Fri. & Sat. at 7, 10, Sun. at 3:10-5:10.50. South Street Theater, 424 W. 42nd St. (279-4200).

AMERICAN BUFFALO—Al Pacino stars in the Long Wharf Theater production of David Mamet's 1977 Drama Critics Circle Award-winning play. Setting is a junk shop and plot concerns three men who plan a rip-off of a rare coin collection. With Clifton James and Thomas Walton; directed by Arvin Brown. From 5/22. Circle in the Square, 159 Bleecker St. (254-6330).

BLOODPLUMS—An entertainment in the tradition of the English music hall with added science fiction, camp comedy routines, performed by six drag comedians from London. Tues.-Thurs. at 8, Fri. & Sat. at 8:11, Sun. at 7:30, 9:30-11:22. Orpheum, 126 Second Ave. (265-8490).

THE BUTLER DID IT—Comedy thriller by Walter and Peter Marks, directed by Doug Rogers. Tues.-Fri. at 8, Sat. at 7:10, Sun. at 3:30-7:30 (exc. 5/24 when there's no show, see per.). 56-614-50. from 5/23. Players Theater, 115 McDougal St. (254-5076).

CATCH-22—Revival of Joseph Heller's tale about WW II, directed by Philip Giberson. Wed.-Sun. at 8, Wed. & Sat. at 8:25, at 3, 9:30-9:57. Apple Corps Theater, 601 W. 51st (664-8557).

CLOUD NINE—Carly Churchill's comedy about contrast in sexual mores of past and present. Some male roles will be played by women, and some of the

female roles by men. With Don Amandola, Veronica Castang, and Nicolas Surry; directed by Tommy Tune. Tues.-Thurs. at 8, Fri. & 11; Sat. at 7 & 10, Sun. at 5; 5:12-5:18.50. Theatre de Lys, 121 Chrystie St. at 2nd (253-8261).

EL BRAVO—A musical comedy larks involving love, mistaken identities, disguises, traps, villains, and heroes, loosely based on the tales of Robin Hood, with book by Jose Fernandez and Thomas Schiera, music and lyrics by John Clifton; co-directed by Andre Ernoite and choreographer Patricia Birch. With Vanessa Bell, Starr Danias, Chamaro Garcia, Keith Johnson, Lenka Peterson, and Charles Serrano. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; 5:12-5:21; from 5/23. Entermedia, 2nd Ave. & 12th St. (475-4191).

ENTERTAINING MR. SLOANE—Revival of Joe Orton's first full-length play, starring Barbara Brynne, Joseph Burrell, Maxwell Malfield, and Gwyllyn Evans, directed by John Tillingier. Wed.-Sat. at 8, Sun. at 3; 5:35; from 6/7. Westside Mainstage, 424 W. 49th (279-4200).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; 5:11-5:11. Sullivan St. Playhouse, 181 Sullivan (674-3838).

HEDDA GABLER—Henrik Ibsen's play, directed by Michael Kahn, with Susanah Roy in the title role, Philip Bosco, Rosanna Hart, and Harris Yulin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; 5:12-5:21; from 5/23. Roundabout, 333 W. 23rd (242-7680).

IN CONNECTICUT—Roy London's account of the havoc wrought by a family's move from their Conn. home to a Manhattan apartment. Tues.-Thurs. at 8, Sun. at 3; 5:12-5:18.50. from 5/23. 5:10-5:12. City Repertory, 99 Seventh Ave. So. (924-7100).

LONG DAYS JOURNEY INTO NIGHT—Eugene O'Neill drama, with an all-black cast, starring Gloria Foster, Al Freeman, Jr., Earle Hyman, and directed by Geraldine Fitzgerald. Tues. at 8, Sat. & Sun. at 2:30; 5:10-5:12. Playhouse/Anspace, 425 Lafayette St. (719-50).

MARCH OF THE FALSETTOS—William Finn's attractive mix-musical with new adventures of Marvin, the hero of *In Trouser*. Michael Rupert plays the title role, and there is extremely clever staging by director James Lewis. Wed. & Fri. at 10, Thurs. at 8 & 10, Sat. at 8:30 & midnight; Tues., Thurs. & Fri. at 8:30; Wed. at 7 & 10:12. Playwrights Horizons, Theater Row, 416 W. 42nd (279-4200).

MARRY ME A LITTLE—Two-character musical with songs by Stephen Sondheim, starring Suzanne Harter and Craig Lucas; conceived and developed by Craig Lucas and Norman Rame; musical direction by E. Martin Parry. Tues.-Fri. at 8; Sat. at 7 & 10, Sun. at 7:30-9:30. Fridays at 10:10 per., standbys assume the roles. Actors Playhouse, 7th Ave. So. at Sheridan Sq. (691-6226).

MUMBO JUMBO—Musical larks about a British quack and her interactions, and the character, written and directed by Moria Murphy, songs by Ralph Marshall. Thurs. at 8, Sat. at 3 & 7, Sun. at 3; 5:45-5:50; from 5/31. Carter Theater, 250 W. 43rd (391-1800).

NED AND JACK—Sheldon Rosen's play set against the background of a champagne party following the opening night performance of John Barrymore's *Hamlet*; directed by Colleen Dewhurst. Wed.-Sun. at 8; Sat. & Sun. mat. 3:35; from 6/14. Hudson Guild, 441 W. 26th (760-9847).

ONE M.O. TIME—A charming, anthropological musical, conceived and directed by Vernal Begneris, features Sylvia Kline, Thais Clark, and John Clifton. The Stall, and Bruce Strickland, with music onstage by the New Orleans Blue Saranaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the character, infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; 5:14-5:18.95. Village Oaks, 160 Bleecker St. at Thompson (475-5120).

PASSIONATE LADIES—Five portraits, each a workpiece with a passion for chosen art, starring Barbara Perry, directed by Edmund Balin. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; 5:11-5:20. Bijou, 209 W. 45th (251-8500).

REALITY ROULE—A play of juicy vitality and innocent game based on the stories of author/illustrator Maurice Sendak, with lyrics by him, music by Carol King, direction and choreography by Patricia Birch. A play about the implications of the shadow. Wed.-Sat. at 7; Wed. & Sat. at 2; Sun. at 1 & 5:30-9:16. American Place Theater, 111 W. 46th (246-3242).

REQUENT CONCERT—A play by Franz Krowitz, directed by Robert Alkalai, starring Joe Foweraker, tosh. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 9, Sun. at 3; 5:35; from 6/7. Interart Theater, 549 W. 52nd (246-1050).

SCRAMBLED FEET—A kind of intimate musical revue that encompasses both sublimely creased and elegantly sane siles. Performers are Paul Kandel, E.K. Preeca, Steve Liebman, and Bill McCaulley, T.T.

THEATER

Fri. at 8, Sat. at 7:30 & 10, Sun. at 3 & 7:30; \$13-\$15.
Village Gate, 160 Bleecker St., at Thompson
(982-9292). ●

A TASTE OF HONEY—Shalegh Delaney's play, directed by Tony Tanner, with Amanda Plummer, Valerie French, Keith Reddin, Tom Wright, and John Carroll. Produced in 1958, it is as alive and moving and real today as it will be forever, a gutsy play full of rowdy impertinence and genuinely comic indignation. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$12.50-\$15.50; thru 8/9, Roundabout Theatre's Stage 7 two, 307 W. 25th (242-7800).

WRONG GUYS—Mabou Mines's take-off on the crime genre of fiction and film, created by Ruth Maleczech, based on Jim Strach's novel, with Bill Raymond, Terry O'Reilly, and Greg Mahren, Tues.-Sun. at 8. Public Theater, 425 Lafayette St. (598-7150).

Theater Companies

ACADEMY ARTS THEATRE COMPANY—Pat Statten's *Twister*, directed by Juna Rovner, concerns the effect of a tornado on a small farming community in Kansas in the 50s. Thurs.-Sat. at 8, Sun. at 7; \$5; 5/28-6/7. Theater, 931 First Ave. (486-1431).

AMERICAN THEATRE OF ACTORS—James Crawford's *Auditions for the Last Soundplay*, directed by Neil Reinhold. Wed.-Sat. at 8; \$4; thru 5/23. Barge Theater, 314 W. 54th (581-3044).

CHICAGO CITY LIMITS—Nancy Got Your Gun, a new improvisational revue. Wed.-Sun. at 8, Fri. & Sat. also at 10:30; \$6-\$7.50. Theater, 534 W. 42nd (695-2351).

JEAN COCTEAU REPERTORY—Sarah Bernhardt's *The Confession* which she wrote and performed in 1888. 5/21 at 8; 5/23 at 10:30 p.m.; \$6. Theater, 330 Bowery at 2nd St. (677-0060).

JEWISH REPERTORY THEATRE—Revival of Arthur Miller's *Incident at Vichy*, about a group of men and a boy who await Nazi interrogation in 1942 Vichy; directed by Ran Avni. Wed. Thurs., & Sat. at 8:30, Sun. at 2 & 5:30; \$5-\$6; thru 6/11. Esmann-El Midtown YMA-YWIA, 344 E. 14th St. (674-7200).

LA MAMA ETC.—After *Starline*, contemporary musical play by O-Lan Shepard & Kathleen Cramer, Thurs.-Sun. \$5; thru 5/31. (please call for times); \$5. *A Prelude to the Tain*, directed and choreographed by Michael McQuaid and Judy Trupin. Thurs.-Sun. 5/14-18, 28-31 at 7:30, 5/21-24 at 9:30; Sundays at 4; \$5. 5/27-6/11, Manuel Lugo/Philip Glass live pieces. *The Painter*, Wed.-Sun. at 8, Sat. & Sun. at 3; \$10. Theater, 74 E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Momo Marick's comedy, *A Pair of Hearts*, about a scramble for adventure in three acts; directed by Steven Kaplan. Thurs.-Sat. at 8, Sun. at 3; \$5; 5/21-6/14. Theater, 260 W. 41st (921-1455).

MEDICINE SHOW THEATRE ENSEMBLE—Classy Comics (*Art Takes a Holiday*), an assemblage of works by George S. Kaufman, Gertrude Stein, and Ring Lardner; directed by Barbara Yann. Wed. & Thurs. at 8, Fri. & Sat. at 9; \$6; thru 6/27. Newfoundland Theater, 6 W. 10th (255-4991).

NEORO ENSEMBLE COMPANY—Sam-Art Williams's Tony-nominated play, *Home*, returns from its tour and plays Tues.-Fri. at 8, Sat. at 3:30 & 8:30, Sun. at 2:30 & 7; \$10-\$12; thru 6/14. Theatre Four, 424 W. 55th (246-9454).

NEW YORK THEATRE ENSEMBLE—Shakespeare's *Anthony and Cleopatra*, adapted and directed by Stephen Angier. Thurs.-Sat. at 8, Sun. at 7; \$4; 5/28-6/14. N.Y.T.E., 62 E. 4th St. (477-3110).

NEW YORK THEATRE STUDIO—Mark Eichman's courtroom drama *As To The Meaning of Words*, directed by Ted Snowdon. Fri.-Mon. at 8, Sat. at 3; \$5; thru 6/8. AT4, 314 W. 54th (595-6656).

PHOENIX THEATRE—Wendy Wasserstein's *Isn't It Romantic?*, comedy about two women approaching their thirtieth birthdays; directed by Steven Robman. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; \$15; 5/28-6/21. Marymount Manhattan Theater, 221 E. 71st (730-0794).

PLAYWRIGHTS HORIZONS—Anthony Shaffer's *Sleuth*, a classic mystery thriller, directed by Robert Moss. Tues.-Sat. at 8, Sun. at 3 & 7:30; \$9-\$12; thru 5/21. Queens Theatre-in-the-Park, Flushing Meadow Park (699-1660).

REPERTOIRIO ESPANOL—Nelson Rodriguez's *Toda Desnuda* (Sera Castigada), and Calderon de la Barca's *La Vida Es Sueño*, in Spanish, in repertory thru 6/15. Call theater for times and dates. Gramercy Arts Theater, 138 E. 27th (899-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder*, Mon.-Sat. at 8, Sun. at 3. Murder One, a British thriller dealing with an escaped murderer. Mon.-Sat. at 8, Sun. at 3; \$5. Theater, 301 W. 55th (997-9582).



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THEATER

78TH ST. THEATER LAB—Revival of Inga's Come Back, Little Sheba, featuring Dana Zeller-Alexis; directed by Michael Hardark. Thurs. Sat. at 8 Sun. at 3; \$6; thru 5/31. Theater, 236 W. 78th (595-0859).

SOHO REP—Love in the Country, a musical by Anthony Bowles and Michael Alfried, based on the Daphnis and Chloe legend. Thurs. Fri. & Sun. at 8; Sat. at 7; Sun. at 4; \$5; 5/21-6/21. Theater, 19 Mercer St. (925-2588).

THEATRE ARTS REPERTORY—Revival of George Axelrod's comedy Will Success Spoil Rock Hunter? wherein Maphisto returns to earth in the guise of a theatrical agent and buys a reporter's soul. Wed, Fri. & Sat. at 8, Sun. at 3; \$3; thru 6/14. Fifth Ave. Playhouse, 184 Fifth Ave. (243-8900).

15TH ST. THEATER—Israel Horowitz's Line and The Indian Wants the Bronx. David Van Amstel's A Doll's House; Shakespeare's The Taming of the Shrew. Call theatre for times; \$5. Theater, 50 W. 13th (675-6677).

WESTSIDE ARTS THEATER—Upstairs: I Can't Keep Running in Place, musical about seven women and their psychologist, with Marcia Rodd, Helen Gallagher; book, music, & lyrics by Barbara Schottenfeld. Tues. Sat. at 7:30, Wed. Sat. at 2 & Sun. at 3; \$15-17. Downstairs: Broadway Jubilee, revue of old-time songs from forgotten musicals, staged and choreographed by Bill Guska. Theater, 407 W. 43rd (541-8394).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

ACTS OF LIFE—Three one-act plays, Daniel DeHaven's *The Story*, Paul Elliott's *The Legacy*, and Ben Caldwell's *Prayer Meeting or the First Militant Minister*. Fri. Sun. at 7:30, Wed. at 3; \$5; thru 5/31. TOMI, 23 W. 73 (Panthouse-279-4200).

BESSIE SMITH, EMPRESS OF THE BLUES—Ed Shockley's drama with music based on Bessie's life; starring Ebony Jo Ann Pickney, directed by Charles Turner. Thurs. Sun. at 8; \$5; thru 6/7. Frank Silvera Writers' Workshop, 317 W. 125th (662-8463).

BETANCES—Jaime Carrero's play, directed by Alba Oms, with Francisco Rojo, Jaime Trillini, and Fernando Quinones. Wed. Fri. at 7:30 in English, Sat. at 2:30 & 7:30 in Spanish, \$7. Puerto Rican Traveling Theater, 304 W. 47th St. (354-1293).

THE BREAD AND ROSES PLAY—Love story with music by Steve Friedman, directed by Denny Partridge, set around the great Lawrence textile strike of 1912 which marked a turning point in American labor history. Wed. Sat. at 8, Sat. & Sun. at 3; \$6-7.50. St. Peter's Hall, 336 W. 20th (691-4616).

THE BOILING MARRIAGE—McKinley Whyte's play, directed by Liz Omlanti. Thurs. Sat. at 7:30, Sun. at 3; \$5; 5/21-31. National Black Theater, 9 E. 125th St. (427-5615).

BRECHT ON BRECHT—George Tabori's dramatic anthology stars Martha Schlama; directed by Kent Paul. Wed. Thurs. & Sat. at 8, Sun. at 2; \$7; thru 6/7. 92nd St. Y, Lexington at 92nd (427-6000).

BROKEN NEON SIGN—William C. Williams's metaphysical drama based on the roots of technique in Japanese Noh and Chinese opera. Thurs. Sun. (11th St.) at 8; \$4.50. Signal 1, 219 Second Ave. (777-5002).

CAIN—Lord Byron's verse drama about Cain and Abel, directed by Maurice Edwards. Thurs. Sun. at 8; \$3; thru 5/24. Classic Theater, 114 W. 14th St. (242-9000).

CAROUSEL—Revival of the Rodgers & Hammerstein classic. Fri. & Sat. at 8, Sun. at 7; thru 5/31. Civic Theater, 76 Franklin Ave., Statton Island, N.Y. (448-2230).

CHANGE PARTNERS AND DANCE—Mildred Trancher's romantic comedy based on the adventures of a widow and a divorcee each seeking the attentions of the same senior citizen; directed by Edward Beyer. Thurs. Sat. at 8, Sun. at 3; \$4; from 5/28. Sargeant Theater, 314 W. 54th (581-3044).

A COLLIER'S FRIDAY NIGHT—D. H. Lawrence's tale, directed by John Beary, starring Tom Brennan and Robin Howard. Thurs. Sat. at 8, Sun. at 3; \$6; thru 6/14. Open Space, 133 Second Ave. (255-8630).

THE DARLING AND OTHER LOVES—From the short stories of Anton Chekhov, adapted by Max Bruk, directed by Marc Raphael. Thurs. Sat. at 7:30, Sun. at 4; \$3; thru 5/24. 18th St. Playhouse, 145 W. 18th St. (753-2310).

DEATH WATCH?—Joan Harvey's political drama on the conspiracy of the western war machine. Thurs. Sat. & \$3.50. *Off the Wall Strikes Back!* comedy to resume—music, satire, comedy, politics. Tues. & Sun. at

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THEATER

9:30, Wed. at 8, \$2.50. 4th Wall Repertory, Truck and Warehouse Theater, 79 E. 4th (254-5060).

DOIN' TIME—Paul Misch's play, set in the locker room of a N.Y.C. courthouse, dealing with the relationship and frustrations of a group of court officers; directed by Charles LaTourrette. Fri. & Sat. at 7:30 & 10, Sun. at 2, \$4; 5/22-31. **Gene Frankel Theater**, 36 W. 63rd (581-2775).

FARMYARD—Frans Xavier Kroes's play about an impoverished farm couple and their retarded teenage daughter; directed by Lawrence Seachow. Wed.-Sun. at 8; thru 6/7. **Theater for the New City**, 162 Second Ave. (254-1127).

HOMESEEKERS—Musical concerning the attempted opening of a group home for abandoned and abused children. Book and lyrics by Allan Ditch, music by Laurence Dresher, directed by Sydnie Groberg. 5/21-23, 29, 30, 5/24 at 8; 5/24, 5/31 at 3, \$5. **Urban Arts Theater**, 227 W. 17th (924-7820).

THE LADY'S NOT FOR BURNING—Revival of Christopher Fry's poetic comedy, starring Carol Mayo Jenkins and Joseph Culliton. 5/22, 23, 26, 27, 28, 29 at 8, 5/24, 30 at 5, \$5. **Church of the Heavenly Rest**, 2 E. 90th (289-3402).

THE LEGEND OF FRANKIE AND JOHNNY—Musical conceived and choreographed by Nat Harna, directed by Albert Rayer. Wed.-Sat. at 8, Sat. at 3, \$5; thru 5/30. **Nat Harna Theater**, 440 W. 42nd (736-7128).

LYSISTRATA—A new adaptation of the Aristophanes play, translated, adapted, and directed by Yannis Simionides. Wed.-Sat. at 8, Sat. at 2, Sun. at 3, \$5; 5/20-24. **Lee Strasberg Theater Institute**, 115 E. 15th St. (533-5500).

MANDRAGOLA—Machiavelli's 16th century comedy, translated by Eric Bentley, directed by Sam Blackwell. Thurs.-Sun. at 8, \$4; thru 5/31. **New Shandol Theater**, 137 W. 22nd (925-7418).

MORE STATELY MANBIONS—Eugene O'Neill's play of a family caught up in a struggle for financial and emotional dominance; directed by David Nerval. Fri. & Sat. at 8, Sun. at 3, \$4; thru 5/31. **Irish Arts Center**, 553 W. 51st (757-3318).

NATIVE SON—Richard Wright's story of a black man who faces execution for murdering a white woman. Wed.-Sun. at 8, 5/20-6/7. **American Folk Theater**, 214 W. 97th (759-9235).

OH, COWARD!—Cabaret production of Noel Coward's musical comedy revue conceived and directed by Roderick Cook, starring Terri Klausner, Russ Thacker, Dalton Cathey and Kay Walby. Fri. & Sat. at 11, Sun. at 6, from 5/21. **Ted Hook's On Stage**, 349 W. 46th (265-3800).

RAISIN—The Tony-Award-winning musical based on Elaine Hanberry's play, *A Raisin in the Sun*, directed by Helaine Henderson. Evenings at 8, Sat. & Sun. at 2:30 & 6/7. **Equity Laboratory Theater**, Riverside Dr. & 103rd St. (663-2028).

RED MAGIC—Michel de Ghelderode's play about avarice, lust, madness, and death; directed by John Sholberg. Tues.-Sat. at 8, Sun. at 2:30; 5/19-24. **Ohio**, 59 Greene St. (475-4959).

THE ROPE DANCER—Revival of the Morton Wintberg play, directed by Mitchell Weiss, about an 11-year-old girl born with six fingers on one hand who becomes the symbol of her parents' guilt and entanglement. Wed.-Sat. at 8, Sun. at 7, Sat. at 3, \$5-5/12. **Theater East**, 211 E. 50th (246-8484).

THE SCHOOL FOR SCANDAL—Sheridan's comedy of manners, directed by Jay Lonan. 5/21-23, 29-31, 6/4-6, at 8, \$4. **Trinity Lutheran**, 164 W. 100th (222-6641).

SUDDENLY LAST SUMMER—Tennessee Williams' play, directed by Bob Simonello. Fri.-Mon. at 8, Sun. at 3; thru 6/1. \$5. **Off Center Theater**, 436 W. 18th St. (757-6300).

THE SUNSHINE BOYS—Revival of Neil Simon's comedy, directed by Frank Petrelli. Fri. & Sat. at 8, Sun. at 2, \$4; thru 5/31. **Ten Ten Players**, 1010 Park Ave. Playhouse (288-3246).

SWEET/BOUR—Sebastian Stuart's comedy/drama, directed by Norman Marshall, about Modern Manhattan, where an upper middle class widow finds her life becoming engulfed. Thurs.-Sat. at 8, Sun. at 3, \$5; thru 5/24. **No Smoking Playhouse**, 354 W. 45th (582-7852).

THEY TOLD US WE WERE IMMORTAL—Ovaldo Dragun's drama of changing values and middle-class collapse, directed by Omar Shafiq. Thurs.-Sat. at 8, Sun. at 3:30, \$5; 5/24. **Playhouse 46**, 423 W. 46th St. (246-7277).

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Concerts

Monday, May 18

JUILLIARD STRING QUARTET—Beethoven's Opus 59 Quartets: No. 1 in F, No. 2 in e, No. 3 in C. Carnegie Hall at 8. \$5-10.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; pianist Keith Jarrett. New works by Shapley, Tower, also Horvath's *Louszak*, Schuman's Symphony No. 6. Alice Tully Hall at 8. \$5, \$7.

DEL PARKINSON, pianist (N.Y. recital debut). Works of Bach, Beethoven, Liszt, Prokofiev, Stravinsky, Rachmaninoff. Carnegie Recital Hall at 8. \$5.

AUREUS QUARTET, men's vocal chamber ensemble. Music by 20th-century English composers (Vaughan Williams, Britten, et al.), and 300 years of May songs from Germany. Riverside Church, 9th-floor lounge, the Drive at 120th St. (222-5900), at 7:30. Free.

RUSH—Madison Square Garden (564-4400), at 7:30. \$10.50, \$11.50.

DAVE TARRAS ORCHESTRA—Jewish Klezmer concert. Third Street Music School Settlement, 235 E. 11th St. (737-3240), at 1:30. Free for seniors.

STEPHAN TIESZEN, violinist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

BROOKLYN COLLEGE CONTEMPORARY CHAMBER ENSEMBLE, Joel Sachs conductor. Schoenberg's *Pierrot Lunaire*, works of Coppola, et al. Gershwin Theater, Flatbush and Nostrand Aves., at 12:15. Free.

LETTERMEN—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. \$8.75, \$9.75.

Tuesday, May 19

GUARNERI STRING QUARTET—Music from Hungary. Kodaly's Quartet No. 2; Dohnanyi's Quartet in D-flat, Op. 15 No. 2; Bartók's Quartet No. 4. 92nd St. Y at 8. \$7-\$10.

NEW MUSIC FROM MIT, composed for instruments and computer processed sound. All N.Y. premieres, by Child, Vercore, Rimmer, Boulanger, et al. Alice Tully Hall at 8. \$4-\$12.

IVO POPORELICH, pianist (American debut). Works of Chopin, Scarlatti, Ravel. Carnegie Hall at 8. \$6-\$10.

MEREDITH MONK, with vocal ensemble. Includes premiere of her Turtle Dreams (Waltz) and Dolmen Music. The Space at City Center at 8. \$6.

ELISABETH PERRY, violin-viola/ALEXANDER BALANESCU, violinist. One Plus One duo (N.Y. debut). Works of Leclair, Mozart, Handel-Halvorsen, et al. Carnegie Recital Hall at 8. \$5.

HAROLD JONES, flutist. Works of Platti, Quantz, Bassini, Busser. Abraham Goodman Concert Hall at 8. \$7.

CORO DELLA SOCIETA ALPENISTI TRIDENTINA, Luigi Fossatelli conducting. Folk chorus from Italy. Traditional Italian and Alpine songs. Metropolitan Museum at 8. Free.

QUINTET OF THE AMERICAS, woodwind music by Mamlok, Bland, Ibert, Olaya-Munoz, St. John. Hunter College Playhouse, Lexington Ave. and 68th St., at 8. \$5.

PERCUSSION ENSEMBLE—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC LIVE—Rock, soul, salsa, jazz, by a rock band. Truck and Warehouse Theater, 79 E. 4th St. (234-5060), at 8. \$2-\$5.

JOSEPH PENROD, baritone/SYLVA FUGATE PENROD, pianist. Songs of Wolf and Hundley. Trinity Church, Broadway at Wall St., at 12:45. Free.

VALLEY PARTNERS—Country ballads. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

AFRO-CUBAN JAZZ—Soundscape, 500 W. 52nd St. (581-7032), at 9:30. \$5.

Wednesday, May 20

ALL-CITY HIGH SCHOOL BAND, Gabriel Kosak-off conductor. Carnegie Hall at 8. Free.

ITZHAK PERLMAN, violinist. 92nd St. Y at 8. Sold out.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

BROOKS KERR, pianist-singer/BONNY GREER, drummer. Tribute to Duke Ellington. Citicorp Market at 8. Free.

MEREDITH MONK, see 5/19.

NEW AMSTERDAM SINGERS, Clara Longstrech conductor, "English Poetry and Praise," Music of William Purcell, Britten, et al. Broadway Presbyterian Church, at 114th St., at 8. \$6.

SUNG-JU LEE, violinist, with pianist Richard Bishop. Works of Handel, Mendels, Brahms, Turle Bay Music School, 244 E. 52nd St. (753-8811), at 6. \$2.

ELECTRONIC MUSIC, Reynold Weidenauer director. NYU University Theater, 35 W. 4th St. (598-3491), at 8. Free.

TAMARA FRIEDMAN, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

ROBERT HERRING, baritone, with pianist-harpicordist Dennis Michno. English, French, German art songs. All Saints Church, 230 E. 60th St., at 12:30. Free.

MANNES COLLEGE OF MUSIC—Chorus, Amy Kaiser director, at 8:30. Pianist Mei-Mei Meng, faculty recital, at 8. 157 E. 74th St. (737-0700). Both free.

QUEENS COLLEGE—Works by composition classes, at 2. Joseph Florio, double-bassist; senior recital, at 3. Rathaus Hall, Kissena Blvd. and L.I.E., Flushing. Both free.

DEREK WITCRAFT, organist. Works of Couperin, Bach, Vivaldi, et al. St. George's Church, Main St. at 39th Ave., Flushing (445-0020), at 12:30. Free.

ANDREA POWE, soprano. "Love Songs and Spirituals," by Bach, Mahler, et al. St. Ann and the Holy Trinity, Clinton and Montague Sts., at 12:30. Contribution.

Thursday, May 21

ILANA VERED, pianist. Works of Beethoven, Brahms, Liszt, Mozart. Alice Tully Hall at 8. \$7-\$50.

GUARNERI STRING QUARTET—Music of France. Ravel's Quartet, Faure's Quartet in e, Debussy's Quartet. 92nd St. Y at 8. \$7-\$10.

SISTER SLEDGE, with Kleiser and T.S. Monk Radio City Music Hall, Sixth Ave. at 50th St. (246-4600), at 7:30. \$5, \$12.50.

NEW MUSIC—Works by Lockwood and Lieberman, world premieres. Abraham Goodman Concert Hall at 8. \$5.

MEREDITH MONK, see 5/19.

CLAUDIA ANTONELLI, harpist. Works of Clementi, Beethoven, Glinski, Britten, et al. Carnegie Recital Hall at 8. \$5.

ORPHEUS CHAMBER SINGERS—Sacred and secular music old and new. Spanish Institute, 684 Park Ave. (628-0420), at 7. \$2.

CHURCH CHOIR, Dennis Michno conducting. Works of Bach, Barber, Britten, and Renaissance music. All Saints Church, 230 E. 60th St., at 8. Free.

NINE BELLS—Composer Tom Johnson performing his work for burglar-alarm bells. Susan Caldwell Gallery, 383 W. Broadway (675-3425), at 8. \$2.

HENRY DE VRIES, organist. Grace Church, Broadway and E. 10th St., at 12:30. Free.

RICKY FORD, jazz quintet. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

ROBERT BONFIGLIO, harmonica player/MAYUKI FUKUHARA, violinist/MARTIN LASTER, violinist/JERRY GROSSMAN, cellist. Quartet by Stamitz, Bach, Mozart, St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DARIA MILMAN, pianist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

ANTONIA CIMINO, flutist, with pianist Jeanne Izzo. Brooklyn Conservatory of Music, 38 Seventh Ave. at Lincoln Pl. (622-3300), at 7:30. \$2.

Friday, May 22

ANTRANIK GASBARIAN, pianist. Carnegie Recital Hall at 8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ARIANA GOLDIN, pianist. Works of Scarlatti, Beethoven, Chopin, Prokofiev. NYU University Theater, 35 W. 4th St. (598-3491), at 8. Free.

MANNES COLLEGE OF MUSIC—Violist Susanne Blyen, at 6. Michele Esposito, singer, at 8. 157 E. 74th St. (737-0700). Both free.

NINE BELLS—See 5/21.

NEW JAZZ AT THE PUBLIC—425 Lafayette St. (598-7150), at 9:30. \$7.50. Call for program.

JAZZ AT MOON—A jam session, with Warren Chisason, vibraphonist. StoryTowne, 41 E. 58th St. (755-1640), at 12. \$3.

DAVID SILLS, violinist. CUNY Graduate Center, third-floor studio, 33 W. 42nd St. (790-4331), at 8. Free.

CALVIN HAMPTON, organist. His own works. Calvary Baptist Church, Park Ave. So. at 21st St., at midnight. Free.

LEROY JENKINS AND OLIVER LAKE, experimental music. Greene Space, 101 Greene St. (925-2415), at 8 and 9:30. \$4.

MARCK DELFRIORA, classical guitarist. Brooklyn Conservatory of Music, 38 Seventh Ave. at Lincoln Pl. (622-3300), at 8. \$2.

MEREDITH MONK, see 5/19.

Saturday, May 23

KOREAN CHURCH CHOIR AND ORCHESTRA, Seung Nam Kim conductor. Works of Weber, Beethoven, Bizet, et al. Carnegie Hall at 8. \$5-\$20.

MARIMBA PONIES, young musicians from Japan, age 7-12. Carnegie Recital Hall at 2. Free.

HERMINIA PETRESCU, soprano. Carnegie Recital Hall at 5:45.

DORIA DALBA, soprano. Carnegie Recital Hall at 8:30.

MEREDITH MONK, see 5/19.

NEW JAZZ AT THE PUBLIC—See 5/22.

CONCERTINO STRING QUARTET—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

APEX—Experimental music. Greene Space, 101 Greene St. (925-2415), at 8 and 9:30. \$5.

JANE JARVIS, pianist/STEVE ALCOFF, bass player/SCOTT ARDEN, guitarist. Jazz Citicorp Market at 8. Free.

Sunday, May 24

INDIAN CONCERT—Carnegie Hall at 8.

TAIWANESE YOUTH CONCERT—Carnegie Recital Hall at 2.

T. WEST, rhythm-and-blues singer. Carnegie Recital Hall at 8:30.

BENJAMIN OREN, pianist. Works of Griffes, Thal, Chopin, and Bach's Goldberg Variations. Abraham Goodman Concert Hall at 3. \$6.

MUSIC & DANCE

STEVEN HARTMAN, clarinetist. Works of Mozart, Brahms, Higgins (world premiere), et al. Abraham Goodman Concert Hall at 8. \$5.

MUSIC LIVE—See 5/19.

ANDY LAVERNE, pianist, with guests. Coffee and Jan. LaPlana Piano Shop, 147 W. 24th St. (324-5762), et 1. Free.

MIXED CHAMBER ENSEMBLE, with tenor Thomas Lloyd, mezzo-soprano Diane Willis, baritone Angelo Cruz. Works of Berdn, Figueira, Schumann. El Museo del Barrio, 1230 Fifth Ave. (831-7272), et 2. Free.

BEN BONUS/MINA BERN/ELLY STONE—Program includes *Swirlly Turn the Wheel*, a dramatic chorale by Ilich Goldberg. Town Hall at 2. \$2-\$4.

FEDERAL MUSIC SOCIETY—Works of Arne, Brey, Handel, et al. Citiicorp Atrium at 1. Free.

BETH WESLEY, poet, and friends. Folk concert. Centerdith, 263 W. 86th St. (866-4454), et 7:45. \$3.

MEREDITH MONK, et 2. See 5/19.

WOMEN'S CHAMBER ORCHESTRA OF NEW YORK—Queens Museum, NYC Bldg., Flushing Meadows (592-2408), et 2. Museum admission.

CHURCH/TEMPLE CONCERTS—Omase Ensemble. Beethoven's Clarinet Trio in B flat and "Archduke" Trio. Fifth Ave. Presbyterian, 7 W. 55th St., et 2:30. \$2. . . Ki-Sui-An, traditional Japanese music. St. Joseph, Sixth Ave. and Washington St., below 8th St., et 3. \$7. . . Jan Vespers, the L.D. Frasier Group, et 3. free. Granville Lee Band, et 7. St. Peter's, Lexington Ave. at 54th St. . . Receiving the Sabbath, premiere of service by Cantor Abraham Levitt. Paul Sorvino, narrator-soloist. Temple Israel, 112 E. 75th St., et 2. Free. . . Evening music of Tomkins, Purcell, Bach, et 4; offering. Quentin Lane, organist, et 5:15; free St. Thomas, Fifth Ave. at 53rd St.

Monday, May 25

PHILLY POPS ORCHESTRA, Peter Nero conductor-pianist; with Tug McGraw, Joseph Papp. Includes *Casety* at the Bt. Carnegie Hall et 8. \$8-\$15.

SHOSHANA TUBI, with pianist Sylvia Kahan, flutist Jacqueline Giat. Art songs of Israel. Carnegie Recital Hall at 8:15. \$6, \$7.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/14: *Bomburg's The Student Prince*. Wed. et 7 and 8:30. Thru 8/14: *My Sister Sam*. Fri. et 8:30. Sat. et 4 and 8:30. Sun. et 4. \$7-\$10.

MUZART AND SALIERI, by Rimsky-Korsakov. TCM, 23 W. 73rd St. (787-3980). 5/21-24 et 8, 5/28-31 et 8. \$5.

MANON, by Massenet. Amate Opera, 319 Bowery at 2nd St. (228-8200). 5/23 et 7:30; 5/24 et 2:30. \$6.

EUGENE ONEGIN, by Tchaikovsky. In German. Byrne Camp conducting the Henry Street Settlement Music School production. 466 Grand St. (598-0400). 5/18 et 7:30. \$1.

AFTER DINNER OPERA CO., in "A Revolutionary Celebration." Early American opera. Frances Teverson. 54 Pearl St. (425-1778). 5/22 et 12:30. Free.

MADAMA BUTTERFLY, by Puccini. Stelle Opera Co. Asher Levy P.S. 19, First Ave. 11th-12th Sts. (674-5243). 5/22, 5/29 et 7:30. \$3-\$5.

AFRINO MUSICAL, by the Garden Opera Co. Operatic excerpts, other songs. Judson Hall, 165 W. 57th St. (438-6425). 5/19 et 8. \$5.

VINCENT LA SELVA'S NEW YORK GRAND OPERA SINGERS—A program of excerpts. Cultural Affairs Auditorium, 2 Columbus Circle 5/20 et 12:30. Free.

Dance

Alvin Ailey American Dance Theater
City Center

THRU 5/24—Tues.-Sat. et 8, Sun. et 7:30. Sat. & Sun. mat. et 2. \$3-\$25. 5/19, *Phases*, *Manneke Lengoo*, *Memoria*. 5/20, *Night Creature*, *Phases*, *The Still Point*, *Concerto in F*. 5/21, *The Lark Ascending*, *Treading*, *Les Noces*, *Revelations*. 5/22, *Phases*, *The Still Point*, *Concerto in F*. 5/23, *memoria*, *The Lark Ascending*, *Inside*, *Les Noces*, *Memoria*. 5/23 (eve.), *The River*, *Rainbow Bound*, *My Shoulder*, *District Strivinsky*. 5/24 (mat.), *Butterfly*, *Phases*, *Rainbow Bound*, *The Still Point*, *Revelations*. 5/24 (eve.), *The Lark Ascending*, *Treading*, *The River*, *Memoria*.

American Ballet Theatre
Metropolitan Opera House

THRU 5/13—Performances et 8, and Wed. and Sat. mat. et 2. \$8-\$35. 5/18, *Prodigal Son*, *Afternoon of a Fawn*, *Airs*, *Concerto*. 5/19 (benefit gala), 5/20 (mat. and eve.), 5/21, e *Peque* program: *Raymond*, *Jardin Animal*, *Le Fils du Gardien*, *The Sleeping Beauty*, Act III. 5/22, *Jardin Animal*, *Giselle*. 5/23 (mat.), *Airs*, *Giselle*. 5/23 (eve.), *Theme and Variations*, *Giselle*. 5/25, *Concerto*, *Giselle*.

New York City Ballet
New York State Theater

THRU 6/19—Tues. thru Sat. et 8, Sun. et 7, matinee Sat. et 2, Sun. et 1. \$3-\$20. 5/19, *A Midsummer Night's Dream*. 5/20, *Sonate di Scariatti*. *Le Bourgeois Gentilhomme*, In *G Major*. 5/21, *The Goldberg Variations*. Who Cares? 5/22, *Scottish Symphony*, *Little Suite*, *Stravinsky Violin Concerto*. 5/23 (mat.), *Concerto Barocco*, *Le Bourgeois Gentilhomme*, *Stravinsky Violin Concerto*. 5/23 (eve.), *The Goldberg Variations*, *Symphony in C*. 5/24 (mat.), *Concerto Barocco*, *balade*, *Kammermusik #2*, *Who Cares?* 5/24 (eve.), *Appalo*, *Rondo*, *Scottish Symphony*. The Concert. 5/25, *Little Suite*, *Le Bourgeois Gentilhomme*, *Stravinsky Violin Concerto*.

Other

JANE ADLER, mine/ANDREW BOLOTOWSKY, flutes. New and older works. Anichini Gallery, 7 E. 10th St. 12th floor (982-7274). et 8. Contribution.

LISBETH BAGNOLD & PEGGY BERG, back to back in a choreographic evening. Open Eye, 316 E. 88th (868-7746). 5/22-24 et 8. \$4.

JOHN BERND, *From One Place to Another*, e solo. P. 122, 1st Ave. & 9th St. (228-4104). 5/18, 28. \$4.

COURT DANCE COMPANY—*Le Gratie D'Amore*, 16th Ave. and 12th St. Performance at the Center. Emancipate Midtown YM-YWHA, 344 E. 14th St. (673-2207). 5/23, 24, et 8:30. \$5. Seniors, students, \$4.

DANCERS AND MUSICIANS OF BALI, et an exhibition related to the ancient Balinese dance. Asia Society, 133 E. 88th (751-3280). 5/21-24, 26, 27, 29-31, et 8:23, 24, 27, 30, 31, et 2. Doors open an hour before curtain time for festival activities. \$20.

ELEVENY BALLET COMPANY, Gelsey Kirkland, guest artist. Hofstra Playhouse, Hempstead (212-895-3027). 5/22-24, Fri. & Sat. et 8:15, Sun. et 7:30. \$9.50-\$12.50.

MARILYN DANITZ, three N.Y. premieres by her. *Levy*, *Levy*, *Levy*. Dancin' Dance, 242 E. 14th St. (734-0447). 5/22-23 et 8, 5/24 et 3. \$4.

ADAM ELLIOT/DANCES, An Evening of Choreography With Live Sound. American Theater Laboratory, 219 W. 19th St. (924-0077). 5/21-24 et 8. \$4.

GOTTA DANCE! GOTTA DANCE!—Benefit for the American Dance Foundation, with Debbie Allen, Gregg Brown, Gary Chryst, Patricia McBride, several others. Beacon Theater, 74th and Broadway (874-1717). 5/18 et 8. \$20-\$100.

PHILIP GROSSER, premiere of *Afternoons and Squall*. The Open Eye, 316 E. 88th St. (634-6909). 5/18, 20, et 8. \$4-\$5.

JUNKO AND SUSAN—Washington Square Church, 134 W. 4th St. (924-0077). 5/22-23 et 8. \$4.

LYNN LESNIAR/MICHELLE RENE BACH—Westbeth Theater Center, 151 Bank St. (691-2272). 5/20-21 et 8. \$4.

GLORIA MCLEAN AND DANCERS—*The Exodus*, with music by Ned Rotherberg. Marce Cunningham Studio, 463 West St. (673-8585). 5/23, 24, et 9. \$4-\$5.

ELEO POMARE DANCE COMPANY—Symphony Space, 5/20-23 et 7:30, 5/24 et 5. \$7.

THEATRE DU MOUVEMENT, with Claire Hoegen and Yves Marc; three works new to New York: 5/20, et 8, 5/24 et 2. . . *Los Lupenos de San Jose*. 5/21, 23, 24 et 8. Each \$5. Students, seniors, \$3-\$5. Theater of the Riverside Church, 120th & the Drive (864-2929).

DAN WAGNER AND DANCERS, Program A: *A Play*, *Life's Game On*, *Spiked Game*, *Spiked Game*, et 8. Program B: *A Play*, *Summer Rambo*, *Spiked Sonata*, 5/21, 23, et 8. Peca University Schimmel Center, opposite City Hall (924-0027).

LESLIE WIDHAM & COMPANY, premiere of *A Bowl of Souffle* with music by Felix Pominio. Multi-Media Arts Center, 150 Mercer St. (691-9112). 5/18 et 8. \$10. \$5.

MEL WONG DANCE COMPANY, *Wings-Ar*, *Streams*, *Phonon*, et *Palma*. Hunter College, 693 Park Ave. (496-8354). 5/21-23, 28-30, et 8. \$4.

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SOLOS

57th Street

VITO ACCONCI/PINCHAS COHEN GAN—Architectonic installation/Project Thru 5/30 Protech, 37 W. 57th (938-7436).

NIEL ANDERSON/JOE FIORE—The leaf-stems ground/Recent paintings Thru 5/27. Fischbach, 29 W. 57th (759-2345).

ROBERT ARNISON—New ceramic self-portraits, Picasso and Bacon, thru 5/30. Frumkin, 50 W. 57th (757-6555).

POWER BOOTHE—New paintings, 5/23-6/18. Sack, 29 W. 57th (421-8686).

ELENA BORSTEIN—Recent pastels and paintings, thru 6/6. Zarre, 41 E. 57th (752-0498).

DANIEL BRUSTLEIN—"Quadrige" series and other new paintings, thru 5/21. Sack, 29 W. 57th (421-8686).

STEPHEN BUCKLEY—Mixed media abstractions of "celebration," "parade," thru 5/23. Alexander, 20 W. 57th (757-3721).

SARAH CARRIGHT—Color in shaped, vertical diptychs, thru 5/30. Adler, 37 W. 57th (980-9696).

JOHN CARSMAN—Watercolors/20th-century American, Avery, Burchfield, Nesbitt, Wyeth, thru 5/30. Crispo, 41 E. 57th (758-9190).

WILLIAM N. COPELEY—Drawings, T-shirts, flags, napkins, paintings from 1948 to 1980, thru 6/13. Jackson Iolas, 52 E. 57th (755-6778).

NANCY DAVIDSON/TOM WATCKE—Ostiac on paper, cut and assembled on walls/Bird and oak sculpture, Thru 5/30. Habor Theodora, 29 W. 57th (752-3338).

JAMES ENSOR—The fantastic visions and nightmares of this Belgian in 81 etchings from 1886 to 1904, thru 6/13. Denson, 38 E. 57th (355-6970).

JEAN FEINBERG—Iconic, richly painted oils, thru 5/23. Ezman, 29 W. 57th (421-9490).

SAM FRANCIS/HELEN FRANKENTHALER—Spartan, brilliantly-colored abstractions/Monotypes and paintings on proofs, Thru 5/22. Emmerich, 41 E. 57th (752-0124).

MARY FRANK—Heroic males and females in ceramic, monotypes and drawings, thru 6/6. Zabriskie, 29 W. 57th (832-9034).

DUNCAN HANNAH—Obscure events, exotic places, thru 6/6. Stefanotti, 30 W. 57th (757-6712).

GRACE HARTMAN—Markets and shop windows in wash of pure color, thru 5/30. Hamilton, 20 W. 57th (765-5915).

BRYAN HUNT—Recent sculpture and drawings, thru 6/6. Blumfeldt, 20 W. 57th (245-2888).

FRANCES HYNES—Recent paintings, drawings, 5/23-6/19. Dintenas, 50 W. 57th (581-2268).

WILLIAM KING—Extremely attenuated figures in painted wood, bronze, thru 5/22. Dintenas, 50 W. 57th (581-2268).

GRACE KNOWLTON—Photographic "white corners," thru June. Berman, 50 W. 57th (757-7630).

OSKAR KOKOSCHKA (1886-1980)—Over 40 oils by this master Austrian expressionist, thru 6/13. Mathborough, 40 W. 57th (541-4900).

WINIFRED LUTZ—Sculpture in handmade paper and wood, thru 5/30. Pearl, 29 W. 57th (838-6310).

CHUCK MACOSTRO—Textural, architectonic mixed media including "Charlotte Amalia," thru 5/28. deNagy, 29 W. 57th (421-3780).

OLIVIA MUNROE/ELLEN STAVITSKY—Prints/Collages, Thru 5/30. Markel, 50 W. 57th (581-1909).

CAMILLE PISARRO (1839-1903)—Drawings, thru 6/13. Haidenson, 50 W. 57th (586-3908).

CLAYTON POD—Shuttlcraft and Brooma Street by this former NASA artist, thru 6/12. Linden, 11 E. 57th (752-4500).

JACK REILLY—Abstract illusionism, thru June. Berman, 50 W. 57th (757-7630).

MARK ROTHKO—The surrealist years, 1938-1946, thru 5/23. Feca, 32 E. 57th (421-3292).

ROBERT RYMAN—Large paintings on canvas, small ones on steel, thru 6/5. Janis, 110 W. 57th (586-0110).

STEPHEN WOODBURN—Recent paintings, 5/21-6/27. Rosenberg, 20 W. 57th (757-2700).

JACK YOUNGERMAN—Embossed watercolors, small sculpture, four large metal sculptures, painted screens, Thru 6/5. Washburn, 42 E. 57th (753-0546) and 113 Greene.

Madison Avenue and Vicinity

TONY BECHARA—Vibrant square configurations of color and pattern, thru 5/31. Arman, 817 Madison (570-2700).

ARUN BOSE—Elemental mysteries in oils and works on paper, thru 5/28. BHK, 112 E. 57th (677-6400). Mon-Fri, 10-6, Sat. 10-5.

JANET BOSSE—"Herakleion Series" stenciled stencil paintings, 5/23-6/10. Ingber, 3 E. 78th (744-3158).

ALEXANDER CALDER—Gouaches and graphics, thru 5/31. Falcie, 141 E. 56th (752-7567). Mon-Fri, 10-6, Sat. 11-6.

JUDITH CODWIN—Paintings and drawings from 1950 to 1979, thru 5/20. Ingber, 3 E. 78th (744-3158).

WILLIAM CROZIER—Cast bronze nudes, thru 6/20. Fourcade, 36 E. 78th (535-3980).

CHARLES DEMUTH/JENNIFER DURRANT—And JOHN MCLEAN—Drawings and watercolor on paper, by both. Thru 5/30. Salander-O'Reilly, 22 E. 80th (879-6606).

ERNEST FIENE (1894-1964)—Urban New York from 1925 to 1955, thru 5/23. ACA, 21 E. 67th (628-2440).

ERICH HECKEL (1881-1970)—Early woodcuts, etchings and lithos, 5/19-6/27. Sabarsky, 987 Madison (628-6281).

WOLF KAHN—Recent landscapes, thru 6/6. Borgegicht, 724 Fifth (247-2111).

LE CORBUSIER—Architectural drawings from 1961 to 1962, thru 6/13/Lets drawings, thru 5/20. The Institute for Architecture and Urban Studies, 8 W. 40th (398-9474) and The Cooper Union, 7th St. and Third (254-6300).

HENRI MATISSE—Drawings by this master, thru 5/23. Weddington, 1044 Madison (861-0600).

RICHARD MINSKY/RICHARD WOOD—Tan conversation pieces/Recent paintings Thru 5/29. Stone, 48 E. 86th (988-6870).

BETTY SAAR/RICHARD THOMPSON—Collages of faded memories/"Comic grotesqueries" of death desert, Thru 5/30. Knowlton, 19 E. 71st (794-9700).

LOUIS SCHANKER—The 30's and 40's, thru 5/30. Diamond, 1014 Madison (988-3600).

HONORÉ SHARRER—From the social realism of American workers in the 40's to surreal fantasies of the present, thru 5/21. Forum, 1018 Madison (535-6080).

FREDERIC TAUBES—A world of mythic calm, thru 5/30. Marbelle, 28 E. 72nd (288-7809).

YVONNE THOMAS—Abstract expressionism from 1955 to 1962, thru 6/6. Ericson, 23 E. 74th (737-6155).

KEN TISA—Cryptic elemental figures, thru 6/6. Art Latitude, 29 E. 73rd (288-9200).

LOUIS VALTAT (1869-1952)—Muted still-lives and figures, thru 5/31. Soular, 1015 Madison (628-3225).

PAUL WISENFELD—Recent paintings, thru 5/20. Schoelkopf, 825 Madison (879-4638).

SoHo

IVOR ABRAHAM—Dressed female figures in bronze and cement in sculpted landscapes, Kiese, thru 5/30. Cunningham, 94 Prince (966-0485).

KATHLEEN ARMSTRONG/STUART WHITE—Heavily painted structures and paper wall constructions/Gilt and painted surfaces on silk, 5/19-6/6. 55 Mercer (226-8531).

ALICE ATCOCK—"The Savage Sparkler," an installation and drawings, thru 5/26. Weber, 142 Greene (966-6115).

FRANCESCO CLEMENTE—Recent work by this Italian, thru 5/30. Sperona Westwater Fischer, 142 Greene (431-3685).

DONALD COLE/LEAH RHODES—Sculpture, drawings/"Rites and Recollections," installation, Thru 5/30. Marino, 489 Brooma (431-7888).

NEPPIE CONNER—Geometric landscapes in pastels and watercolors, thru 5/27. Blue Mountain, 121 Wooster (242-1561).

JANE COUCH/SHARON GOLD—Paintings by both, thru 6/6. Caldwell, 383 W. Broadway (966-6500).

RAINER FETTING/HELMUT MIDDENDORF—Gestural surfaces by these two Berliners, thru 6/4. Boone, 420 W. Broadway (966-2114).

DAN FLAVIN—"Corridor in fluorescent light," thru 8/30. Castelli, 420 W. Broadway (431-5160).

MICHAEL GOLDBERG/DAVID HAXTON—Intensely colored large canvases using brown powder and pastels, thru 5/23. Sonnabend, 420 W. Broadway (966-8160).

TIMOTHY HENNESSY—Patterned unstretched canvases and sculptured flora, thru 6/6. Hutchinson, 138 Greene (966-3066).

FRANCES HINES—Constructions of fabric covered welded steel bars, thru 5/27. Neil, 136 Greene (925-8633).

LOUISE KRAMER—"Blankets" construction of metal, paper and cardboard, thru 5/30. A.I.R., 97 Wooster (966-0799).

JOHN LANEY—"The Four Horsemen," thru 5/27. First Street, 118 Prince (226-9011).

ELIZABETH MURRAY—Paintings, thru 5/30. Cooper, 155 Wooster (677-4390).

FRANK OWEN—New large abstract acrylics, thru 6/3. Hoffman, 429 W. Broadway (966-8676).

JODY PINTO—An installation of waterworks and "sea architecture," thru 5/19. Bromm, 50 W. Broadway (732-6196).

GEORGE SCHNEEMAN/MARIANNE STIKAS—Fresco portraits and erotic washes/Floating plates, sardines open acrylics, Thru 5/30. Solomon, 392 W. Broadway (925-9100).

JANET SCHNEIDER—Deep-space compositions of New York City, Washington, D.C., Sands Point, L.I., thru 5/27. Prince Street, 121 Wooster (226-9402).

JOYCE SILLS—The sheepshead in paperworks, thru 5/4. Eno, 101 Wooster (226-5342).

RON BYARTO—Recent acrylics on canvas, thru 6/6. Semephore, 462 W. Broadway (228-7990).

Other

ROMARE BEARDEN—Collages of the 30's, thru 6/6. Ekstrom, 417 E. 78th (968-8857).

R.O. BLECHMAN—New Yorker covers, illustrations for the NY Times, thru 5/22. ITC Center, 866 Second (371-0699).

SIMON DINNERSTEIN—The flower market, Rome, other meticulously painted canvases, thru 5/31. New School, 66 W. 12th (741-5687). Mon-Fri, 10-5.

NANCY DWYER—People on monochromatic grounds, thru 5/30. A. & M., 684 Broadway (674-3355).

NILS HILL—Chart drawings, constructions, thru 5/31. Noho, 542 LaGuardia Pl. (473-9619).

RUFINO TAMAYO—Latest works on paper, thru 6/19. Horn, 503 Sixth (741-1450).

GROUP SHOWS

57th Street

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Austrian expressionism of Klimt, Kokoschka, Kubin, Schiele, thru 5/30.

GETTLER/PALL—50 W. 57th (581-2724). "Pertaining to Houses," by Cottingham, Buckminster Fuller, Sullivan, Hockney, Rosenquist, thru 6/13.

GLADSTONE—41 W. 57th (758-6755). Summer pleasures by Burton, Graves, Rosi, Treub, Wesselmann, thru 5/30.

OTHER EVENTS

Happenings

HOLIDAY WEEKEND SPECIALS, near and farther: How about "a good old-fashioned Greenwich Village Street Fair" 11 a.m. to 10 p.m. on 10th St. between Greenwich and Sixth Aves.—one of the liveliest Village neighborhoods. Foods, gifts, entertainment. Have fun! Art, music, dance, entertainment, and food—that's the ticket at the annual Jewish Festival of the Free Synagogue of Westchester, outdoors at 500 North Columbus Ave., Mt. Vernon. From sundown 5/23, then noon-midnight 5/24, 5/25. Admission by donation. There'll be a road race, a five-mile run, Sun. at 9:30 a.m. from the Synagogue. It's Scandinavian Festival time at Old Westbury Gardens, L.I. (516-333-0048), 5/23-24, at 1:30 each day. Crafts, films, lectures, a smorgasbord, and traditional music, children \$1; to tour the lovely old mansion is extra. The Thunderbird American Indian Dancers will host a cake celebration 5/23-25, Sat. and Sun., 2-5, 8-11; Mon. 1-4, 5-8; children \$2. There'll be contests for dancers, "honoring songs" for Indian veterans, heridies, pony rides, family fun. It's at Baiting Hollow Riding Stable and Game Farm, 108 Sound Ave., Baiting Hollow, L.I. (just past Wildwood State Park). Back to Brooklyn, and Coney Island, where more Thunderbirds—this time the U.S.A.F. variety, the precision aerial drill team—will perform over the beach and boardwalk, 5/23-24 about 1 p.m.

IT'S THE CIRCUS—11th version of the Ringling Bros. and Barnum & Bailey extravaganza, thru May. At the Garden (564-4400), \$5-\$9.50, with special children's admission for some performances. Daily schedules vary.

ART SHOWS—One more sure sign of spring arrives this week—the Washington Square Outdoor Art Show. Sadly it's weekends only now, 5/23-25, 5/30-31, 6/6-7, noon-6 p.m. For this going-always-very show, the sidewalk galleries are immediately north, south, and east of Washington Square Park. The Monumental Show has taken over an unused space, now known as the Gowanus Memorial Art Yard, 230 3rd St., Brooklyn, on the canal. The work of some 150 artists will be on view weekends thru 6/13. Paintings, installations, sculpture, performance art video are part of the scene.

AMERICA—The current musical celebration at Radio City Music Hall, Sixth Ave. and 50th St. (246-6600). Thru Sept. 9. Daily at 2:30 and 8, except Tues. at 11 a.m. and 2:30. No performances Thurs. \$9.75, \$12.75.

MORE SPECIALS—Crazy about magic? There's a two-day event, call it either the Hocus Focus Show or the Stars of Magic Show—whatever, it will feature some of the world's top magicians. Two different shows, 5/23 and 5/24, at 8. Wagner Auditorium, 220 E. 76th St. (752-1165). \$10. Young people are for energy conservation, we know that already. And to see just what their ideas for the future are, have a look-in at Grand Central Station's Lower Level. Working models, dioramas, mock-ups of projects—it's the Student Exposition on Energy Resources, 5/19-22, sponsored by the National Energy Foundation.

Sports

BASEBALL—Mets, at Shea Stadium, Flushing (672-3000): 5/27. Away thru 5/24, 5/25 at 2:05, 5/26, 5/27 at 8:05, vs. Philadelphia. Yankees, at Yankee Stadium (293-6000), 5/10-5/20, 5/18-20 at 8, vs. Kansas City 5/22, 5/23 at 8, 5/24 at 2, vs. Cleveland. Away 5/25-5/31.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (ticket info: 265-8600), 5/12; children \$4, \$12, 5/25 at 8:30, vs. Atlanta.

BOXING—All-star matches, Madison Square Garden (564-4400), 5/22 at 7:30, 5/30, \$15.

RACING—Thoroughbreds at Belmont Park, Elmont, L.I. (641-4700). Daily except Tues. Post time, 1 p.m.; Sun. 1:05, 2.

Tours

DISCOVER NEW YORK TOURS, by Municipal Art Society (935-3960). Emphasis is on history and architecture of both past and present, in three separate tours each Sun. at 2 p.m.: "Canyons of Stone, Cliffs of Glass"—the financial district; meet at the Old Customs House, Bowling Green. "The Brooklyn

Promenade"—Brooklyn Heights, meet in front of Borough Hall, Brooklyn. "An Urban Suburb"—the Upper West Side; meet SW corner of Central Park West and 73rd St. Each tour, \$5.

FRIENDS OF CAST-IRON ARCHITECTURE—A walk through the pre-Civil War commercial district, 5/24 at 2, meet at small park, W. Broadway and Chambers St. (369-6004). Rain or shine. \$2.50.

EAST HARLEM/SOUTH BRONX—Focus is on public policy, urban design, what makes a successful community, 5/24 at 1:30, bus leaves from Hunter College, Park Ave. between 68th-69th Sts. Planners' New York Tours (734-1366). \$10.

CENTRAL PARK TOUR—"A moving experience," bicycle tour through the landscape, led by the Urban Park Rangers (397-3156), 5/24 at 2, meet at Loeb Boathouse, NE corner of the Lake, at 74th St. Bring your own wheels. Free.

THEATER DISTRICT RENAISSANCE—Explore Times Square, historic theater, new Theater Row, 5/24 at 2, meet in front of Shubert Theater, 225 W. 44th St. Holidays in New York (765-2515). \$4. Rain or shine.

TRAIL OF THE WATERS—Ecology walk, following the water course of Prospect Park, focusing on plants and creatures, 5/23 at 1; meets at Picnic House, Golden Age Center, near Prospect Park West and 6th St. Prospect Park Environmental Center (622-7686). \$1.

GREENWICH VILLAGE—"The Town House in the City." This officially designated "historic district," seen as a residential area that works, 5/24 at 2, meet at Christopher and Gay Sts., west of Sixth Ave. and 8th St., east of Sheridan Sq. Museum of the City of New York (534-1672). Rain or shine. \$5.

BROOKLYN BRIDGE, BROOKLYN HEIGHTS PROMENADE—5/24, meet at 2:30, Municipal Building at corner of Chambers and Centre Sts., for a walk across the bridge. Adventure on a Shoestring (265-2663). \$3.50.

FULTON FISH MARKET—"The neighborhood at its busiest hour, 5/21, 6-8 a.m. Meet at South Street Seaport Education Workshop, 165 John St. (766-9062). \$12. A chowder breakfast winds things up.

THE ECOLOGY OF THE HUDSON RIVER—As seen from Inwood Hill Park, a natural woodland area, 5/24 at 1, meet at Park House, Inwood Hill and Seaman Ave. Urban Park Rangers (567-5763). Free.

MIDTOWN BUILDINGS DESIGNED BY WOMEN—Taken in such architecture as St. Peter's Church, the Union Carbide building, and other streetscapes at 747 Third Ave. Sponsored by Municipal Art Society and the Alliance of Women in Architecture. 5/23 at noon, meet at 500 Park Ave. \$25, including lunch and copy of "Build by Women: A Guide to Architecture in the New York Area," outlining walking tours. Reservations necessary (935-3960). Note: 5/28, a panel discussion on design by women in the arts at 20th century. Community Church, 40 E. 35th St., at 7, \$3.

REGULARLY SCHEDULED TOURS—Greenwich Village (226-1426), daily at 11 a.m. and 2, 55, \$3.50 under 16. Orchard Street Rag, a shopping tour of the Lower East Side area, with history notes, 1st and 3rd Sun. each month, 10 a.m. (226-1426). \$6. South Street Seaport Museum, Fulton St. and the East River; \$3 admission to ships include "The Waterfront and Ships" tour, daily at 12, 1, 2, 3, and "The Streets and Buildings" tour, daily at 12:30 and 2:30. Brownstones Brooklyn, and other bus-and-foot tours of borough, by Louis Sugar. All include at least two house stops. \$12.50, lunch extra. (873-9084, 5-10 p.m.). Garden walks, at Wave Hill, Independence Ave. and W. 149th St., (672-4400, 9-11 a.m.). 5/25, gate charge \$1. Meet at greenhouse. Sun. nature walks, at 1, Alley Pond Environmental Center, 226-00 North Blvd., Douglaston, Queens (226-0000). Free. Sun. Harbor tour, the Cultural Center, 914 Richmond Terrace, S.I. (446-2500). Sun. at 2, \$12.

Children

ALICE IN WONDERLAND, by Nicolo Marinetti. N.Y. State Parks, 15 W. 18th St., 3rd floor (242-3967). Sat. and Sun. at 1. \$3 (see e. must).

CIRCUS CAPERS, Alice May Maguire. Original Circus in Central Square West (235-0459). Sun. in May, at 2, \$2.

CAPTAIN BOOGIE AND THE KIDS FROM MARE, e rock-'n'-roll space odyssey, by 4th Wall Repertory Co., Truck & Warehouse, 79 E. 4th St.

(254-5060). Sat. and Sun. at 3:30. \$1.50, adults \$2.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," e musical; Sat. at 1. *The Snow White Show*, e musical; Sun. at 1 (741-9282). Michael's the Magician, Sun. at 3. 50 W. 13th St. (675-6677). \$2.

78TH STREET THEATRE LAB, 236 W. 78th St. (595-0850). *Rumpelstiltskin*, Sat. and Sun. at noon. *The Other Cinderella*, Sat. and Sun. at 2. \$4.

JACK AND THE BEANSTALK, and "A Disco Fantasy" Cottage Marinette Theatre, Central Park, near W. 81st St. (988-9093); reservations required. Sat. and Sun. thru May, at 10:30, 1, and 3. \$1.50.

SNOW WHITE AND THE SEVEN DWARFS—A musical. East Side International Community Center, 931 First Ave. at 51st St. (466-1431). Sat. and Sun. thru 6/7. \$2.

CHILDREN'S "NIGHTCLUBS"—At the Comic Strip, 1568 Second Ave. near 82nd St. (249-1480). *Previews of "Beginnings II"*, showcasing young performers currently in Broadway shows. Sat. at 5:30, Sun. at 3 and 5:30. \$5 food-and-drink min. \$1 music charge. *The Early Show*: Sun. at 12, at Once Upon a Story, 325 Third Ave. near 24th St. (683-0044). Sun. at 3 and 5:30. *Restaurant, 407 E. 70th St. (535-2400)*. Food, dancing, and entertainment by youngsters. At both: \$4 music charge; \$4 minimum.

JUDY-JUDY'S CHILDREN'S SHOWCASE THEATRE—Comedy, magic, puppets, at 141 W. 73rd St. (724-9803). Sun. at 2, \$3.

EL CARAPACHO DE NICOTEA, puppete. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/20 at 11 a.m. \$5.

ALFRED THE DRAGON, Children's Improv Co. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30. \$2.50, adults \$3.

JACK AND THE BEANSTALK—Hudson Valley Marinette Co., The Puppet Store, 477 Atlantic Ave. (219-3963). Sat. at 3, \$2.

SINBAD THE SAILOR, an adventure. Off Center Theatre, 436 W. 18th St. (929-8299). Tues., Wed., Thurs. at 10:30 a.m. \$2.50.

LITTLE PEOPLE'S THEATRE CO.—*Goldilocks* at 130, Alice in Wonderland at 3 Courtyard Playhouse, 39 Grand St. (765-9540). Sat. at 3:30. Note: reservations are a must.

MAGIC MATINEE, with audience participation. Mostly Magic, 55 Carmine St., near W. 4th (524-1472). Sat. at 3. \$3. Reservations required.

KIDS' DAY AT THE MARKET—Circorp, Lexington Ave. and 33rd St. (959-2559). Sat. at 11, 5/23. Runsell the Clown, comedy. Free.

B. DALTON BOOKSELLER, Fifth Ave. and 53rd St. (242-1740). Free events. 5/23 at 3: Mike Thaler, author of *Knockers Away*.

MAGIC TOWNERS HOUSE, 1026 Third Ave., 60th-61st (752-1158). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4, \$4 (reservations required; all adults must be accompanied by a child).

CLARE—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 11-5 Tues.-Sun. Donor. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects. Photographs by Robert Harniss. Empire State Theater. The Listening Laser. By Betty Klavus a sculpture Manhattan Free House to climb. 5/23: Perception and Perspective, play the frame game.

BROOKLYN CHILDREN'S MUSEUM—145 Bush Ave. (735-4332). Wed.-Sun., school days 1-5, weekends (also 5/25) 10-5. Free. Workshops, library; special exhibit: Ashanti to Zulu, traditional African arts and crafts. Printmaking Workshops, at 1 and 3, 5/23, 5/24, in the Arcade. Life-size puppets entertain when their strings are pulled.

CITIES ARE SWELL!—A film series. Sat. at 10:30 a.m. thru 5/30, 5/23. From the *Mixed-Up Files* of the *Franklin D. Roosevelt Library*. Cricium Theatre. Queens Museum, NYC Building, Flushing Meadow (592-5555). Adm. by Museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St. S.I. (273-2060). Tues.-Fri. 3-5, Sat. and Sun. school holidays 11-5. 50 cent. School Days Hocus-Focus, exhibit on art and visual perception. Free workshops, 5/23 at 2. It's About Time; design and make a sun dial. 5/24 at 2. Animated films on lines and points and shapes.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(M)	Inexpensive—Mostly \$10 and under*
(M)	Moderate—Mostly \$10-\$25
(E)	Expensive—Mostly \$25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Formal: Jacket and tie

Dress Out: Jacket

Casual: Come as you are

*Average cost for a meal per person ordered at a la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with a la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

FORLINI'S—93 Baxter St., 349-6779. Casual Italian. Spics: panzerotto alla piceantina, Forlini's tortelli, anolini di pollo. L Mon-Sat 11:30-3. D Tues-Sat 5-9. Sun-Mon to 11:30. Discount parking Mon-Thurs. (M) AE, CB, DC, MC, V.

FRANCESCA'S TAVERN RESTAURANT—Broad & Pearl St., 269-0144. Washington barge farewells to its officers here in 1783. Dress out. Regional American. Spics: Pearl St. roast oysters, carpelbagger steak, red snapper grenobles. Open Mon-Fri 11:45-9. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress out. Roman-Italian. Spics: cannellini, beef & veal alla borgia. Res. exp. Same menu Mon-Fri 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. French. Res. exp. Open Sun-Thurs. 6:13-10. Fri. to midnight. Sat. 7-midnight. Br Sun. noon-3:30. (M) AE, MC, V.

GROTTA AZZURRA—387 Broome St., 226-9283. Casual Italian. Spics: homemade pasta, Italian seafood. Open Tues-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

JIM BRADY'S—75 Maiden Lane, 425-1300. Dress out. Irish-American. Spics: fish & chips, steak & kidney pie, Irish mixed grill. Res. exp. Open Mon-Fri noon-10. Ent. Closed Sat-Sun. (E) AE, CB, DC, MC, V.

MANDARIN INN PELL—34 Pell St., 267-2092. Casual. Szechuan-Mandarin. Spics: lemon chicken, Szechuan jumbo shrimp, Mongolian beef. Res. exp. Open daily noon-midnight. (M) AE, MC, V.

MARKEE DINING ROOMS AND BAR—World Trade Center. Spices: 926-1155. Dress out. Continental. Spics: seafood, fresh vegetables. Res. exp. Concourse cafe and barroom. Dining Room L Mon-Fri 11:30-3:30. D Mon-Fri 5:30-10:30. Barroom 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress out. Chinese. Spics: honey shrimp bawls in the nest, yam duckling. Res. exp. Open daily noon-1 a.m. (M) AE

OSTERIA ROMANA—174 Grand St., 925-8540. Casual Italian. Spics: lamb alla cacciatora, lobster Mediterranean style, homemade Istrian. American. Res. exp. D Tues-Sat 5-midnight. Sun. from 2. Closed Mon. (M) AE, CB, DC, V.

PONTES—Desbrosses & West Sts., 2 blocks E. of Canal, upstairs, 226-4621. Dress out. Italian. Spics: steak, seafood. Res. exp. L Mon-Fri noon-3:30. D Mon-Fri 5:30-11. Sat 6:11-10. Ent. exp. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., 966-3518. Dress out. Provençal French. Spics: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. exp. D only 6:30-12:30 daily. (M-E) AE, MC.

RUOGERO—194 Grand St., 925-1340. Casual Italian. Res. exp. Same menu L & D. Sun-Fri noon-midnight. Sat. to 1 a.m. Strolling guitarist Mon. Valet parking. (M) AE, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Casual Italian. Spics: homemade pasta, scallopine S.P.O.R., paella Valenciana. Res. exp. Open Mon-Thurs. 11:30-midnight. Fri. to 1. Sat. 1-1. Sun. 1-11. Private parties. Valet parking for D. (M) AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress out. Mandarin-Szechuan. Res. exp. L Mon-Fri 11:30-3. D 3-midnight. Sat. to 1. Chinese pastry Sat-Sun. 10:30-3. Complete L & D. (M) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. Continental. Membership club at 11. (nonmember suppers 10-11:30. D Mon-Sat 5-10. Table d'hôte Sat-Sun 3-10. Sun. to 7. Res. exp. (E). Cellar in the Sky: Wine cellar setting. 7-course D with 9 wines. Mon-Fri at 7:30. Res. exp. (E). Hors d'Ouvrerie & Caviar Bar—Dress out. International hors d'oeuvres. Open Mon-Sat 3-1 a.m. (cover after 7:30). Sun. 3 (cover after 4). No res. Jazz nightly. (M) AE, CB, DC, MC, V.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spics: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or scarpia. L Mon-Fri 11:30-4. D Mon-Fri 4:30-11. Fri. to 1. Sat. 1-1. Sun. 1-11. Child's D. (M-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—188 W. 4th St., 242-7356. Dress out. Italian. Res. exp. D only Mon-Sat 5:30-2. Complete D. Ent. by opera & popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spics: mariscadas with egg sauce, veal Cofe Espanol, paella. Res. exp. L daily noon-4. D Mon-Thurs 4-midnight. Fri-Sun to 1 a.m. (M) AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spics: frigate mite. Open Mon-Thurs. 11:30-11. Fri-Sat to midnight. Sun. 5-10. Br Sun. 11:30-3. (M) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 877-0303. Formal. American. Spics: rack of lamb, striped bass, steak au poivre. Res. exp. D only Tue-Sat 5:30-10:30. Sun. 4:30-10. Closed Sun. (M-E) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spics: bouillabaisse, steak & kidney pie, veal nation. Res. exp. L Mon-Thurs 3:30. D daily 5:11-30. Br Sun. noon-3:30. Pianist nightly. (M) AE, MC, V.

DA SILVANO—260 6th Ave., 982-0090. Casual. Florentine. Res. exp. L Mon-Fri noon-3. D Mon-Sat 6:11-10. Sun. 5-11. (M-E) No Credit Cards.

EL CHARRO—4 Charles St., 224-9547. Casual. Mexican-Spanish. Res. exp. L Mon-Sat 11:30-3. D Mon-Thurs 3-midnight. Fri-Sat to 1 a.m. Sun. 1-midnight. Also El Charrero II—8 E. 3rd St., 689-1018. Closed Sun. (M) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 8th & 10th Sts., 677-4291. Casual. Mexican. Spics: large combination plates, chili relleno, shrimp con salsa verde. L Mon-Fri 11:30-3. D Sun-Thurs 11:30-3. Fri-Sat 11:30-3. (M) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. Continental. Spics: roast duckling with blueberry brandy sauce, poulet brochettes à l'orange, stuffed trout with crabmeat. Res. exp. L Mon-Fri 11:30-3. D Mon-

Thurs 6:12-30. Fri-Sat. to 1:30. Sun. 5-midnight. Br Sat. 11-5. Sun. to 4. Pianist nightly from 9:30. (M) AE, DC, MC, V.

GOTTIELLO'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spics: fish, game steak, fresh vegetables oriental style. L Mon-Fri noon-4. D daily 4:12-30. Br Sat-Sun noon-4. (M) AE, MC, V.

HORNBLLOWERS ON HORATIO—59 Horatio St., 741-7030. Casual. Continental. Spics: fresh poached salmon with hollandaise sauce, stuffed brook trout, duck à l'orange, veal in tarragon sauce. Res. exp. L Mon-Fri noon-3. D daily 5-midnight. Br Sat-Sun noon-4. (M) AE, DC, MC, V.

RAFFAELA'S—134 W. Houston St., 982-0464. Casual Italian. Spics: stuffed artichoke, chicken breast alla rollantine, calamari alla Napolitana with mussels and clams. Res. exp. D only Mon-Thurs 5:11-30. Fri-Sat 4:11-30. Sun. 4:11-30. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spics: paella à la Valenciana, mariscada Sevillana. L Mon-Sat noon-3. D Mon-Thurs 3-midnight. Fri-Sat. to 1 a.m. Sun. noon-midnight. (M-M) AE, DC, V.

STAR & GARTER—105 W. 13th St., 242-3166. Casual. English-Continental. Spics: poached salmon with green hollandaise, chicken breast with honey, applejack & champagne sauce, Cornish paste. Res. exp. L Mon-Fri noon-4. D Sun-Thurs 5-midnight. Fri-Sat. to 2 a.m. Jazz Br Sat-Sun noon-4. Ent. exp. (M) AE, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual Italian. Spics: suppe di pesce, scampi alla Mosconi. Res. exp. Open Mon-Fri noon-1. Sat. from 1. Same menu daily. Closed Sun. (M-M) AE, DC, V.

VILLAGE GARDEN—49 Charles St., at W. 4th St., 242-2155. Casual Japanese-American. Spics: sushi, komochi steak. L Garden. D Mon-Sat 5-midnight. Sun. to 11. (M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress out. French. Res. exp. D Mon-Sat 5:30-midnight. Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. (M-E) AE, MC, V.

14th-42nd Streets, East Side

ABBEY TAVERN—354 Third Ave., at 26th St., 532-1978. Dress out. Irish-American. Spics: fish & chips, steak & kidney pie, Irish mixed grill. Res. exp. Open daily noon-1 a.m. (M) AE, CB, DC, MC, V.

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon-Fri noon-3. D Mon-Sat 5-1 a.m. Complimentary hors d'oeuvres Mon-Fri. cocktail hour. Closed Sun. (M-M) AE, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 693-6500. Casual. Continental. Spics: Hor's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. exp. Open daily noon-2 a.m. Br Sat-Sun noon, chamber music. (M) AE, DC, MC, V.

COARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spics: kibbeh, falafel. Res. exp. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress out. Yugoslav-Continental. Spics: ambassador à la Ziggy (chicken, veal & fillet mignon in a wine sauce). L Mon-Fri noon-3. D Mon-Thurs 5:11-30. Fri-Sat. to 4 a.m. Disco Fri-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

FARNE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280, 475-9258. Casual. American. Spics: steak, chops, lobster tail. Open Mon-Thurs 11:30 a.m.-midnight. Fri-Sat 3-1. Sun. 3-midnight. Free parking. (M) AE, CB, DC, MC, V.

THE FINESTONES' NET—493 Third Ave., at 33rd St., 532-1663. Casual. Seafood. Spics: bismque, lemon sole Florentine, soft shell crabs. Res. exp. L Mon-Sat 11-3. D Mon-Sat 3-11. Sun. noon-11. Early-bird 3-6. (M) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-9777/685-9728. Dress out. Northern Italian.

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Spici: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. 1 Mon.-Fri. noon-4. D Mon.-Fri. 5:30-10. Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL-2 Lexington Ave., at 21st St., 475-4329. Casual. Continental. Spici: sliced fillet of beef pèrigourine, poached fillet of sole bonne femme. Res. sug. 1 11:45-3. D 5:15-9. S 9:10-10. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

HORN & HARDART-AUTOMAT-200 E. 42nd St., 599-1665. Casual. American. Spici: baked macaroni & cheese, fresh steamed vegetables plus the automet windows. Open daily 6 a.m.-10 p.m. (U) No Credit Cards.

JOANNA-18 E. 18th St., 675-7900. Casual. Continental. Spici: paella, osso buco, chicken paillard, penne alle vodka. Res. nesc. Open daily noon-2 a.m. Private parties for 150. (M) AE.

LA COLOMBE D'OR-134 E. 26th St., 689-0666. Casual. Provencal French. Spici: bouillabaisse, pissaladière, jambonnet à la Nioise. Res. nesc. 1 Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LIMERICKS-573 Second Ave., bet. 31st & 32nd Sts., 683-6689. Casual. Irish-English. Spici: steak, seafood. Res. sug. 1 Mon.-Fri. noon-4. D daily 4-1 a.m. Br. Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (U-M) AE, CB, DC, MC, V.

LUCIFORS-110 E. 14th St., 477-4860. 98-year-old landmark. Dress opt. German. Spici: schnitzel, goose, pheasant under glass. 1 Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-11. Sun. from noon. Dancing nightly. Discount parking. (M-E) AE, CB, DC, MC, V.

O'CASEY'S-22 E. 41st St., 685-6807. Dress opt. American-Continental. Spici: steak, seafood. Res. sug. 1 Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ORCHID-81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spici: salads, fettuccine, fresh fish, spaghetti. 1 Mon.-Fri. noon-4. D daily 5:30-11:30. Br. Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT-Grand Central Terminal, 599-1000. Casual. American. Spici: oysters, grouper, swordfish, red snapper. Res. nesc. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN-129 E. 18th St., at Irving Pl., 473-7576. Casual. Italian-Continental. Spici: shrimp, Res. sug. 1 Mon.-Fri. noon-3. D Thurs.-3 midnight. Fri.-Sat. 1 a.m. Br. Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (U-M) AE, CB, DC, MC, V.

RISTORANTE DOMENICO-120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spici: veal piccante, red snapper, marinated, lobster re diavolo. Res. sug. Open Mon.-Fri. noon-10:30. Sat. from 5. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA-179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Casual. Northern Italian. Spici: fettuccine cassalinga, saltimbocca, pollo alla Romana. Res. sug. 1 Mon.-Fri. noon-3. Sat. to 4. D Mon.-Fri. 4:10-10. Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SAPPHIRE-135 Third Ave., at 15th St., 260-7690. Casual. Mandarin-Hunan-Contonese-Szechuan. Spici: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapporo seafood. Res. sug. Open Mon.-Fri. 11:30-10:30. Sat. Sun. 4:10-10. (M) AE, CB, DC, MC, V.

TUESDAY'S-190 Third Ave., at 17th St., 533-7900. Casual. American. Spici: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). (U) AE, MC, V.

14th-42nd Streets, West Side

CHEERS-120 W. 41st St., 840-8810. Casual. American-Continental. Spici: Horn of Plenty D with sliced steak, scallop, chicken, ribs and red snapper. Res. 1 Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Closed Sun. (U-M) AE, CB, DC, MC, V.

EL QUIJOTE-228 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castilian. Spici: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

NEW HANKOW-132 W. 34th St., 695-4972. Casual. Cantonese. Spici: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11:4-3. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Da. (U) AE, DC, MC, V.

OLD HOMETEAD-56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spici: sirloin, 4 1/2-lb. lobster. Res. sug. 1 Mon.-Fri. noon-4. D Mon.-Fri. 4:10-10. Sat. noon-midnight. (U-M) AE, CB, DC, MC, V.

plete D. Free parking from 5 & all day Sat. (U-M) AE, CB, DC, MC, V.

PAMPLONA-822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spici: fillet of sole Marbella. Res. nesc. 1 Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (U-M) AE, CB, DC, MC, V.

RAFAEL WEST-300 Eighth Ave., bet. 28th & 30th Sts., 564-1819. Dress opt. Italian. Spici: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open Mon.-Fri. noon-midnight. Sun. to 9. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

37th STREET HIDEAWAY-32 W. 37th St., 947-8940. (John Drew Barrymore's former town house) Dress opt. Italian-American. Spici: Danish lobster tail, seafood re diavolo. L Mon.-Fri. noon-3:30. Mon.-Sat. 5-midnight. Complete L & D. (U-M) Pianist Mon.-Sat. from 5. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME-54th St., bet. Lexington & Third Ave., in Citicorp Bldg., 371-3367. Casual. Italian. Spici: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br. Sun. noon-4. (M) AE, CB, DC, MC, V.

AMBASSADOR GRILL-One United Nations Plaza at 48th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spici: supreme of chicken, rock of lamb. Res. nesc. 8 daily 7-11. L Mon.-Fri. 2:30-6. D daily 6-11. Champagne buffet Br. Sun. noon-3. Late menu from 10:30 p.m. (M) AE, CB, DC, MC, V.

THE BAILEY SEAFOOD HOUSE-203 E. 45th St., 661-3530. Casual. Seafood. Spici: 1 1/2-lb. lobster, broiled striped bass, shrimp scampi. Res. sug. 1 Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S-12 E. 49th St., 753-1700. Casual. American. Spici: old-fashioned barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. 1 Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4:30-8. Fri.-Sat. 4-9. Sun. 1-9. Chilled music. (U-M) AE, DC, MC, V.

BENIHANA-OF TOKYO-120 E. 56th St., 593-1627. Casual. Japanese. Food prepared at table. Spici: teppan-ari. Res. sug. 1 Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Sun. 4:30-10:30. Complete D. (U-M) AE, CB, DC, MC, V.

BRUSSELS-100 E. 58th St., 741-8407/751-4841. Casual. French-Alsacian. Spici: choucroute, Alsacienne, onion soup, broche. 8 daily 6-11. Br. Sat. Sun. noon-5. L Mon.-Fri. 11-5. D 5 daily 5-10. Sat. 10-6 a.m. (U) AE, CB, DC, MC, V.

BRUSSELS-115 E. 54th St., 758-0457. Formal. French. Spici: beef bural, caviar d'orange, foie gras. Wine cellar. Res. nesc. 1 Mon.-Fri. noon-3. D Mon.-Fri. 3:30-midnight. Sat. from 5. Parties. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE CATTLEMAN-3 E. 45th St., 661-1200. Dress opt. American. Spici: prime rib, steak, chicken. Res. sug. 1 Mon.-Sat. 11:30-3. D Mon.-Fri. 3:30-11, Sat. to 11:30. Sun. 3-10. Br. Sun. noon-3. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. (U-M) AE, CB, DC, MC, V.

CHRIST CELLA-160 E. 48th St., 697-2479. Formal. American. Spici: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. (E) AE, CB, DC, MC, V.

CITY LOCK-427 E. 54th St., 832-2350. Casual. American. Spici: steak, long egg cake. Res. sug. 1 Mon.-Sat. 11:30-3. D Mon.-Sat. 3-10 a.m. Sun. noon-5 a.m. Valet parking after 6. (U-M) AE, CB, DC, MC, V.

ELMER-1034 Second Ave., 751-8020. Jacket required. American. Spici: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Sun.-Thurs. 11:30-midnight. Fri.-Sat. to 1 a.m. (E) AE, CB, DC, MC, V.


ENOTECA IPERBOLE-137 E. 59th St., 759-9720. Dress opt. Classical Italian. Spici: pasta, fettuccine. Extensive wine library. Res. sug. 1 Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

FOUR SEASONS-99 E. 52nd St., 754-9494. Dress opt. International. Pool Room L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5:11:30 (complete). Complete pre-theater D 5:45-6; after-theater D 10:11:30. Res. nesc. Closed Sun. (E) Bar Room L Mon.-Fri. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 5. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE-46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spici: imported caviar. Res. sug. 1 Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight. Sat. noon-midnight. (U-M) AE, CB, DC, MC, V.

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GREEN DERBY—978 Second Ave., bet. 51st & 52nd Sts., 688-1250. Dress opt. Irish-American. Spcl: fish & chips, steak & kidney pie, Irish mixed grill. Res. nec. Open daily noon-1 a.m. (I) AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcl: scallops, polio, lobster. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (E) AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcl: langoustine marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30. Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

THE JOHN BARLEYCORN—209 E. 49th St., 986-1088. Dress opt. Irish-American. Spcl: fish & chips, steak & kidney pie, Irish mixed grill. Res. nec. Open Mon.-Fri. noon-1:30 a.m., Sat. 5-midnight. Ent. Closed Sun. (I) AE, CB, DC, MC, V.

KEGON JAPANESE RESTAURANT—80 E. 56th St., 421-8777. Casual. Japanese. Spcl: stone steak, sushi, shoyu nabe. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri., Sun. 5:30-10:30. Private parties for 50. Closed Sat. (I-M) AE, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcl: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open daily 7 a.m.-midnight. Sun. to 11 p.m. Br. Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway review shows Mon.-Sat. at 9:30. Fri.-Sat. at 11:30. (M-E) St. Regis Bar: L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-1. Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcl: rack of lamb, duckling à l'orange, sole amandine. Open daily noon-4 a.m. Br. Sun. noon-5 p.m. (M) AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal. French. Spcl: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. (M) AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 5-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6825. Formal. French. Spcl: côte de veau sur morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E) AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Sun. from 5 (cover dinner). Complete L & D. (E) AE, DC.

LE CYGNE—53 E. 54th St., 789-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcl: dentice in bianco, pollo Valentin, scaloppine Boscato. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcl: mignot de veau sur morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcl: blanquette de pécheur, filet d'agneau au poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, DC.

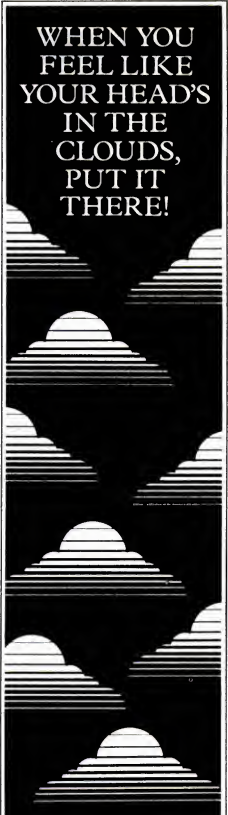
MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless auberg. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Sun. from 5. Complete L & D. (M-E) AE, CB, DC, MC, V.

MONT D'OR—244 E. 46th St., 697-5668. Dress opt. French-Italian-Continental. Spcl: beef Wellington. Br. Sat. L Mon.-Fri. noon-3. D Mon.-Sat. 5-10:30. Complete L & D. Free 2-hr. parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

NANNI'S—148 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M-E) AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcl: steak, lobster. Open Mon.-Fri. noon-10:45. Sat. 5-11. Closed Sun. (M-E) AE, CB, DC, MC, V.

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PEN & PENCIL—205 E. 45th St., 682-8660. Dress up. Spcl. steak. Res. sug. 1 Mon.-Fri. 11:45-3. D Mon.-Fri. 3:11-10. Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. (M) AE, CB, DC, MC, V.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress up. Northern Italian. Spcl. fettuccine Pronto. Res. sug. 1 Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5:11-10. Closed Sat.-Sun. (M) AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Plaza, 753-5970. Dress up. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 10:30-12:30. Br Sat.-Sun. noon-3. (M) AE, CB, DC, MC, V.

RICHOUX OF LONDON—Citicorp Building, Third Ave. at 54th St., 753-7721. Casual. English. Spcl. steak & kidney pie, rarebit, tea & scones. Open 24 hrs. daily. (M-M) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcl.: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

THE RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcl.: hot borsch, blini with red caviar, pelmeni, piroshki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Spcl.: western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Sat. to 10:30. Complete D. Closed Sun. (M-M) AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress up. Teatime and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress up. Szechuan-Hunan. Spcl.: sliced veal Hunan style, tangy spicy pheasant,izzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11. Fri. to midnight. Sat. noon-midnight. Sun. noon-11. (M) AE, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcl.: Chengdu style whole fish, Szechuan pavlia beef duck, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m. Sat.-Sun. noon-10. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. at 49th St., 753-1530. Dress up. American. Spcl.: 16-oz. steak, 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11. Fri. to midnight. Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcl.: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5:10-10. Fri.-Sun. to 11. (M) AE, DC, MC, V.

TORREMOLOINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcl.: servadito de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11. Fri.-Sat. to midnight. Ent. Tues.-Sat. evens. Closed Sun. (M) AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcl.: pacio & risotto, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30. Fri.-Sat. to 11. Closed Sun. (M) AE, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcl.: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-10:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Dress up. British-American. Spcl.: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S 10:30-12:20 a.m. Cocktails 10:30 a.m.-1 a.m., Sun. noon-1 a.m. (M-E) Peacock Alley Restaurant & Cocktail Lounge. Dress up. Continental-style and nouvelle cuisine. Res. sug. B 6:30-10:30. Sat. 7:30-10:30. Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br. Sun. 11:30-3. Ent. Cole Porter's own piano Tues.-Sat. 7:30-12:30. Sun. 11:45-2:45. (M-E) Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30. Sun. to noon. L 11:30-3. Sun. noon-3. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-1:45. Sir Harry's Bar: Cocktails daily 1 p.m.-5 a.m. Luke Box. The Hideaway: Cocktails Tues.-Sat. 5-1 a.m. Pianist 8:30-12:30. AE, CB, DC, MC, V.

WELLSINGTON GRILL—65 E. 56th St., 888-0830. Dress up. English required. English grill. Spcl.: fresh Devon, sole, roast prime ribs, English trifles. Res. sug. Open 7 a.m.-11 p.m. daily. Cocktails from 5-2. Hors d'oeuvres, piano bar. Complete D. (M-E) AE, CB, DC, MC, V.



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ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon-Fri. noon-11:30, Sat-Sun. to midnight. Complete L & D. Banquet room 200-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinières, duckling bigarrade, seafood Bercy. Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE.

ALCONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S budet 9:30-1:30. Free D parking \$30-1 a.m. Cover at L & D. (M) AE, CB, DC, MC, V.

AMERICAN CHARCUTERIE—51 W. 52nd St., 751-5152. Casual. International deli menu. Res. sug. L Mon-Fri. 11:30-3, Sat. from noon. D Tues.-Sat. 5-1 a.m., Mon. to midnight. Closed Sun. Jazz Tues.-Sat. 6-11. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh lobster. Res. sug. L Mon-Fri. 11:30-3. D Mon-Sat. 4:30-11. Pre-theater. D. Closed Sun. (M-E) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon-Sat. noon-1. D Mon-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. (M) AE.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad. Res. beer, wine or sangria with dinner. L Mon-Sat. from 11:30. D Mon-Sat. from 3. Sun. from noon. Child's D. Also 44th St. & Broadway, 398-1910. L Mon-Sat. from 11:30. D Mon-Sat. from 3. Sun. from noon. 48th St. & Eighth Ave., 581-0500. L Wed. Fri., & Sat. 11:30-3:30. D Mon-Sat. from 4. Sun. from 1. (L-M) AE, DC, MC, V.

BILL HONO'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon-Fri. 11:30-3, Sat. 11:30-3. D Mon-Thurs. 3-1 a.m., Fri.-Sat. to 2. Sun. 2 p.m.-1:30 a.m. (L-M) AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Spcl: Curried steak on melting pletel, lamb & beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. (M) AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 245-5513. Casual. Spcls: steak & chops. Res. sug. Open Mon-Sat. 4:30-11:30. D incl. potato & salad. Closed Sun. & holidays. (M) AE, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5:10-30, Fri.-Sat. to 11. Complete D. Closed Sun. (M) AE, DC, MC, V.

CAFE ZIEGFELD—227 W. 45th St., 840-2964. Casual. American-Continental. Res. sug. L daily 11:30-4. D daily 4-10. After-theater S 10-1 a.m. Br Sun. noon-3. Jazz/Pianist Tues. Sat. nights (L-M) AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon-Sat. 7-10:30. Br Sun. 10-3. L Mon-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (M) AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. L Mon-Fri. 11:30-2:30. Combination D. A la carte daily 11 a.m.-11 p.m. Discount D parking (D) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon-Fri. 11:30-3. D Mon-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

CHEZ CARDINALE—347 W. 46th St., 245-9732. 242-4284. Casual. French and Italian food. Spcl: beef bordelaise, fettuccine Alfredo. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5-9, Fri. to 10:30, Sat. 4-10:30. Closed Sun. (M) AE, DC, MC, V.

DI FINO DI BLU—54 W. 45th St., 840-1284, 560-9400. Casual. Consistent. Noisy. Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 4-10. Closed Sat-Sun. Free parking after 5. (M) AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L Mon-Fri. noon-4. D Mon-Sat. 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 30-400. Closed Sun. (M) AE, DC.

Restaurants

Bruce Sinclair, Former dining editor of Cue

Ristorante Domenico

120 East 40th St. (Park & Lex. Ave.)
682-0310

The address, 120 East 40th, has long been familiar to me — it used to be a neighborhood place where our gang from the office would lunch. Now, only the address is familiar — the old Due Monde has been transformed into Domenico, and the change is incredible. The comfortable old shoe of a restaurant has been redone into a slipper worthy of Cinderella.

The long narrow space is now white stucco; back-lit panels of stained glass grace walls and ceilings; and graceful arches separate the room into comfortable dining areas.

While the food had previously been predictably acceptable, now it is excitingly good. Seafood and veal dishes are specialties of the house; the former unfailingly fresh; the latter the best quality one could hope for.

Among the appetizers, zuppa di clams and zuppa di mussels and baked clams — aragagnata or casino are suggested; frutta di mare, a wonderful mixed shellfish salad is highly recommended.

Pastas are faultless, with homemade cheese-filled ravioli and manicotti (and can be split as a first course) leading the way. Choose either — that is, if linguine pescatore is not one of the daily specials. When available, the al dente noodles are topped with a beautiful melange of fresh crab, shrimp, calamari, and clams, in a wonderful wine and butter broth. The dish, finished with a quick grind of the pepper mill and a scant dusting of freshly grated cheese, is a work of art.

The aforementioned veal dishes include a classically prepared, saltimbocca (scaloppine sautéed in butter and Marsala, served between slices of Italian ham on a bed of spinach, napped with the pan sauce) and a simply breaded and fried cutlet milanese is also first rate. Nuggets of boned chicken scarpapello, sautéed in oil and garlic, and any (I would venture) of the daily-changing fish selections are also commendable.

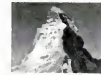
Cheese and rum cakes are homemade, too. There is a superior cannoli among the pastries and, when available, impeccably fresh strawberries are served.

Lunch is served Monday through Friday, noon to 4, with a la carte entrees \$5 to \$16.75, many under \$10. Dinner, 4 to 10:30, Saturday 5 to 10:30, is also a la carte — entrees \$5.50 to \$19.50 with most in the \$9 to \$13 price range. Domenico's is closed on Sundays.

There is a copious selection of gratis hot and cold hors d'oeuvre at cocktails. The restaurant can accommodate up to 100 persons for private parties. Dress is casual within reason. Reservations, especially at lunch, are particularly recommended. All major credit cards are accepted.

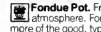
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RESTAURANT DIRECTORY

DOSANCO-123 W. 49th St. 245-4090. Casual. Japanese. Spec: noodles. Open Moo-Fri. 11-10. Sat. noon-8. Closed Sun. (D) AE, CB, DC, MC, V.

EL JERIZ-234 W. 58th St. 765-4535. Dress up. Spanish. Spec: paella-mariscadas. Res. sug. L Mon.-Fri. noon-3 D daily 3-11. (L-M) AE, DC, MC, V.

FALSTAFF-870 Seventh Ave., at 58th St. in the NY Sheraton Hotel. 247-8000. Pub-style. Spec: 20-oz steak. L Mon.-Fri. noon-2:30 D daily 11-10. Complete D. Pianist Moo-Fri. AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS-18 W. 58th St. 541-9039. Jacket & tie required. French omelette cuisine. Spec: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp potatoes with honey baked bananas. Res. oec. L Mon.-Sat. noon-3 D Moo-Sat 5-11. Sun. noon-11. Bar 3-7. (M) AE, DC, MC, V.

FRERE JACQUES-151 W. 49th St. 575-1866. Dress up. French. Res. sug. L Moo-Sat. noon-3 D Moo-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. (M) AE, V.

FUJI-238 W. 56th St. 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45 D Moo-Sat. 5:30-10:15. Complete L & D. Closed Sun. (L-M) AE, CB, DC, MC, V.

GREAT AUNT FANNY'S-340 W. 46th St. 765-7374. Casual Continental-American. L daily noon-4 D Moo-Sat. 4-12:30. Sun. 1-10. Bar open 1 hr later. (L-M) AE, DC, MC, V.

HO HO-131 W. 50th St. 246-3256. Casual. Classic Cantones-Mandarin. L Moo-Sat. 11:30-4 D Sun.-Thurs. 4-11 a.m. Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. (L-M) AE, CB, DC, MC, V.

IL GATTOPARDO-45 W. 56th St. 586-3978. Dress up. Italian. Spec: chicken Gattopardo, red snapper liveorens. Res. sug. L Mon.-Fri. noon-3 D Moo-Sat. 5-11:30. Closed Sun. (M) AE, DC, MC, V.

ITALIAN PAVILION-24 W. 55th St. 783-7293/586-5950. Jacket required. Italiano-Continental. Spec: veal chop Pavillon, steak Pavillon, piccata Guido. Res. sug. L Moo-Sat. noon-3 D Moo-Sat. 5:30-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52-144 W. 52nd St. 245-6652. Casual. Spec: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m. Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Sat. night. (M) AE, CB, DC, MC, V.

KONA TIKI-163 W. 52nd St. 246-5656. Casual. Hawaiian-American. Spec: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m. Fri.-Sat. to 1 a.m. Dancing from 10. (M) AE, CB, DC, MC, V.

LA BONNE BOUPE-48 W. 55th St. 586-7650. Casual. French bistro. Spec: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 10-10 midnight. (L) AE, DC, MC, V.

LA GRILLADE-645 Eighth Ave., at 51st St. 263-6110. Casual. French Spec: 7 varieties of fish, roast leg of lamb. Res. nec. L Moo-Fri. noon-3 D Mon.-Fri. 5-11:30. Sat. Sun. from 4 Complete L & D. (M) AE, DC, MC, V.

LES PYRENEES-251 W. 51st St. 246-0044. 246-0373. Dress up. French. Spec: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3 D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. (M) AE, DC, MC, V.

LE VERT-GALANT-109 W. 48th St. 582-7899. Jacket required. French. Spec: onion soup, rock cornish hen, côtes de veau farci, Meurice's special cheeseburger. Res. nec. L Mon.-Fri. noon-3 D Mon.-Sat. 5-midnight. Private parties: Trio Wed.-Sat. from 8 Closed Sun. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S-239 W. 48th St. 586-5151. Casual. Italian. Spec: veal & chicken parmigiana. Res. sug. L Moo-Fri. 11:30-2:30 D Moo-Fri. 3:30-11:30. Sat. 2:30-11:30. Sun. 2:10 Complete L & D. Ent. nightly. Private parties for 500. (M) AE, CB, DC, MC, V.

MARTIA'S OF BERGEN STREET-249 W. 49th St. 263-4317. Casual. Italian. Spec: seafood polipo, veal or chicken à la Marie. Res. sug. Open Moo-Fri. 11:30 a.m.-11:30 p.m., Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

MERCURIO-53 W. 53rd St. 586-4370. Casual. Northern Italian-Continental. Res. sug. L Moo-Sat. noon-3 D 3-midnight. Free parking after 6 p.m. Parties. Closed Sun. (M-E) AE, CB, DC, MC, V.

MILDRED PIERCE-345 W. 46th St. 582-4801. Casual. American-Continental. Spec: beef with fruit, chail, fresh pasta, crab of lamb. Res. sug. L Tues.-Sat. noon-4 D daily 5-midnight Br Sun. noon-4. Pianist Thurs.-Sat. (M) AE, DC, MC, V.

NEW YORK HILTON-Ave. of the Americas & 53rd St. 586-7000. Huntington Hotel. Spec: international cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m. Sat.-Sun. from 8 L daily noon-2:30 D & S 5-11:30. Pianist oightly 6-11:30. (M) Byrills: Res. sug. Buffet

L Mon.-Fri. noon-2:30 Br Sat. Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge**: open to the rocks daily 11:30-2 a.m. Sun. from noon. **Penist** daily midnight. **Kismet Lounge**: Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade**: Cocktails 11:30-3 a.m. Sun. from noon. Afternoon tea. (M) AE, CB, DC, MC, V.

OLUNNE'S STEAK HOUSE-12 W. 44th St. 480-6688. Irish-Continental. Spec: Irish lamb stew, corned beef & cabbage. Open Moo-Fri. 11 a.m.-midnight. Sat. from 5:30. Closed Sun. (L) AE, DC, MC, V.

ORSINI'S-41 W. 56th St. 757-1698. Formal. Italian. Spec: fettuccine perfrance. Res. nec. L Mon.-Sat. noon-3 D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S-236 W. 58th St. 247-3491/247-3492. Jacket required. Italian. Spec: veal rollatini marsala, spendino Romano. Open Tues.-Thurs. Sun. noon-10:45. Fri.-Sat. to 11:45. Closed Moo. (L-M) AE, DC, V.

PROMENADE CAFE-Rockefeller Ctr. 757-5731. Casual. American-Continental. Spec: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15 Br Sat. Sun. 11:15-3. Private party room for 200. (M) AE, CB, DC, MC, V.

RAINBOW ROOM-300 Rockefeller Plaza, 65th floor of RCA building. 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Moo-Fri. from 4, Sat. from 3, Sun. from noon D Sun. Moo-Sat. 5:10 (ent. 6-midnight) (M) Sun. 5:10 (ent. 6-midnight) 11 a.m. Fri.-Sat. till 2 Pre-theater D 5-7 Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-11 a.m. Fri.-Sat. 8-2 a.m. Sun. 6-midnight. Music change after 7. (M) Rainbow Grill Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30. Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S-811 Seventh Ave., at 52nd St. in Sheraton Centre Hotel. 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Rio Clemente Monday. (M) AE, CB, DC, MC, V.

RICHOUX OF LONDON West-1371 Ave. of the Americas, bet 55th & 58th Sts. 265-3091. Casual. English. Spec: steak & kidney pie, rarebit, tie & scores. Open 24 hrs. daily. (L-M) AE, CB, DC, MC, V.

ROCK GARDEN OF TOKYO-34 W. 58th St. 245-7936. Casual. Japanese. Spec: yakini-niku steaks. Res. sug. L Mon.-Sat. noon-2:30 D Mon.-Wed. 5:30-10:30. Thurs.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SARDI'S-234 W. 44th St. 221-8440. Dress up. Continental-Italian. Spec: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. Club Bard's Business L Mon.-Fri. D daily 3:30-9:30 Complete L & D Br Sun. noon-4 After-theater S to 12:30. Parties. (M-E) AE, CB, DC, MC, V.

SEA FARE OF THE AGEAN-25 W. 56th St. 581-0540. Jacket required. American-Mediterranean seafood. Spec: bouillabaisse, Marcellaise. Res. sug. L Mon.-Sat. noon-3. Sun. 1-3 D daily 3-11. (M-E) AE, CB, DC, MC, V.

SPINDLETOP-254 W. 47th St. 245-7326. Dress up. Continental. Spec: prime ribs, sea trout, prime rib, veal Oscar. D daily 4-11. After-theater. Super. No-smoking room. Parties for 10-300. Picnic nightly. (M) AE, DC, MC, V.

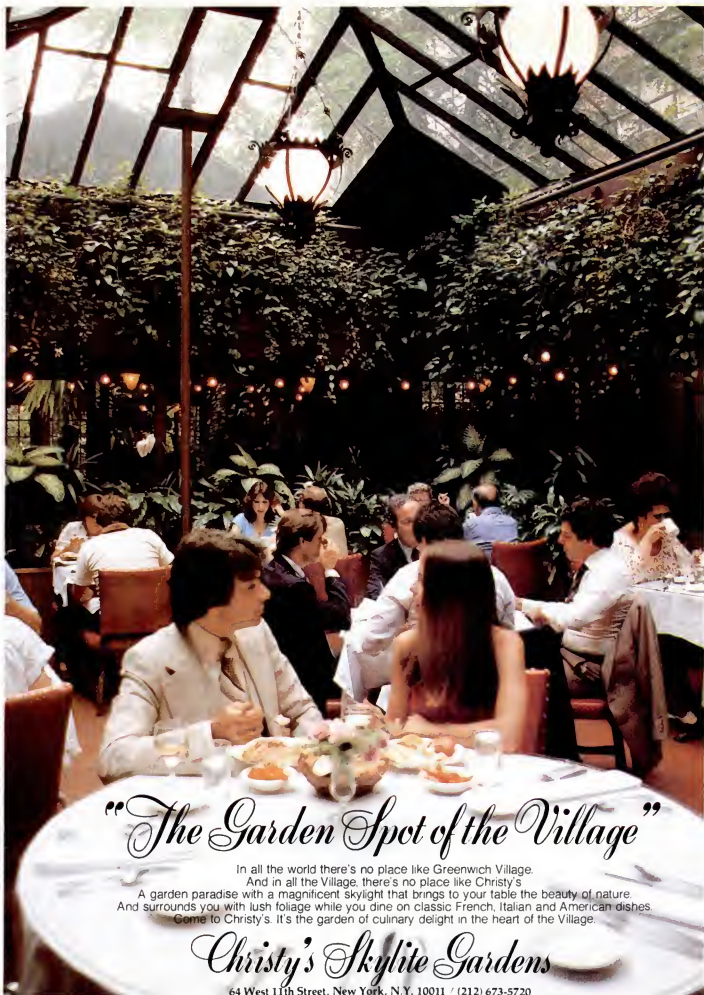
STAGE DELICATESSEN-834 Seventh Ave., bet 51st & 52nd Sts. 245-7850. Casual. Jewish & cured pastrami, corned beef, homemade bintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (L) No Credit Cards.

SWISS CENTER RESTAURANT-4 W. 49th St. 247-6515. Dress up. Swiss. Upstairs, the Swiss Pavilion. Res. sug. L Mon.-Fri. noon-2:30 D Tues.-Fri. 5:30-10. Sat. to 11. (M-E) Downstairs, Fondue Pot. L noon-2:30 D Mon.-Fri. 5-9, Sat. noon-6. L Mon.-Fri. 5:30-10. Sun. 11:30-3. (M). Free parking Mon.-Fri. after 3:30. Closed Sun. (M) AE, CB, DC, MC, V.

TED HOOKE'S ONSTAGE-345 W. 46th St. 582-3600. Casual. Continental-American. Spec: prime rib, veal Oscar, shrimp scampi. Res. sug. Open Mon.-Sat. 11:30 a.m.-4 a.m. Sun. 5-4 a.m. Complete L & D. Ent. & piano bar. (M) AE, DC, MC, V.

UNITED STATES STEAKHOUSE COMPANY-120 W. 51st St. 757-8900. Dress up. American. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52-236 W. 52nd St. 586-7714. Cuban. Spec: black beans, pork, rice, conchita, ling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-11 p.m. Pianist Tues.-Sun. Private parties. (M) AE, CB, DC, MC, V.



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RESTAURANT DIRECTORY

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. Jkt Walter's. Continental. L Mon-Sat. 11:30-3:30. D Mon-Fri. 5-11, Sat-Sun. 10-10. Br Sun. 11:30-3:30. (M) Bar & Lounge: American. L Mon-Fri. 11:30-2:30. S 10:30-1 a.m. (M) AE, CB, DC, MC, V

57th-60th Streets

AMROBIA—115 E. 60th St. 838-6662. Dress opt. Continental. Spcl. lunched roast duck, calf's liver & lamb. Res. sug. L Mon-Fri. noon-3 D Mon-Sat. 3:30-11:30. Private parties. Pianist Tues-Sat. Closed Sun. & legal holidays. (M) AE, MC, V

DODIN-BOUFFANT—405 E. 58th St. 751-2790. Formal. French. Spcl. saucisson de legumes, foie de veau parsee ou graine de moutarde. Res. nec. D only 6:30-10. Closed Mon. (E) AE, DC

FONTANA DI TREVI—151 W. 57th St. 247-5683. Dress opt. Italian. Spcl. Roman dishes. Res. sug. L Mon-Fri. noon-3. D 3-10, Sat-Sun. from 4-10. (M) AE, CB, DC, MC, V

GAYLORD—50 E. 58th St. 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon-Fri. 11:30-3. D 2-nightly 5:30-11. (M) AE, CB, DC, MC, V

GIANNI MARINO—221 E. 58th St. 752-1696. Jacket required. Italian. Spcl. 65 kinds of homemade pasta. Res. sug. L Tues-Fri. noon-3. D Tues-Fri. 3-midnight. Sat. 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V

LE BIARRITZ—325 W. 57th St. 757-2390. Casual. French. Spcl. gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. (M) AE, DC, V

LE STEAK—1089 Second Ave. bet 57th & 58th Sts. 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon-Sat. 11-3. D Mon-Thurs. 5:30-7:30. High tea Mon-Fri. 3-5. Closed Sun. (M) AE, CB, DC, MC, V

LE VEAU D'OR—129 E. 60th St. 838-8133. Dress opt. French. Spcl. rognons de veau sautés moutarde. Res. sug. L Mon-Sat. noon-3. D Mon-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE, DC

THE MAGIC PAN—149 E. 57th St. 371-3266. Casual. French-Hungarian. Spcl. crêpes, roulette steak, coq au vin. Res. sug. Open Mon-Sat. 11:30 a.m.-midnight. Sun. 10 to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon-Fri. 11:30 a.m.-midnight. Sat. from 11, Sun. 11-10. Ent. Wed-Sat. (I) AE, MC, V

THE MUTINY—400 E. 57th St. 688-8803. Casual. American. Spcl. stuffed lobster, shrimp à la Mutiny, scallops Mutinous, exotic desserts. Res. sug. D Mon-Thurs. 5-11, Fri-Sat. to midnight, Sun. 10 to (M) AE, DC

OLIVER'S—141 E. 57th St. 753-9180. Casual. American. Spcl. prime ribs, lobsters, hamburgers, salads. L Mon-Fri. 11:30-5, Sat. from noon. D Mon-Wed. 5-midnight. Thurs-Sat. to 1. Closed Sun. (M) AE, CB, DC, MC, V

PALACE—420 E. 59th St. 353-5150. Formal. Haute cuisine. Spcl. salad de homard Palace, côte de boeuf rôti bressant, white chocolate mousse Brillat-Savarin. Res. nec. L Mon-Fri. noon-2. D Mon-Sat. 7-10. Complete L & D. Closed Sun. (E) AE, MC, V

PLAZA HOTEL—Fifth Ave. & 59th St. 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon-Fri. 7-11, Sat-Sun. 11-30. Br Sun. noon-3. L Mon-Sat. noon-3. Pre-theatre D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues-Sat. 6-12:30. (M-E) Oak Bar: Casual. Sandwich menu Mon-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oak Room: Dress opt. Rib Room. Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 6-10, Sat-Sun. 11. (M-E) Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon-Sat. 11:30 a.m.-1 a.m., Sun. 12-12:30. (E) Palm Court: Dress opt. Continental. Res. nec. B Mon-Sat. 7:30-10:30. Coffee service Mon-Sat. 11 noon. Br Sun. 11-2:45. L Mon-Sat. noon-2:30. Afternoon Mon-Fri. 3:30-9, Sat-Sun. 4-8. "A" Bar: L Mon-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. American Caviar Bar Wed-Sat. 4-7. Music daily. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon-Thurs. 5-midnight. Fri-Sat. to 12:30. Sun. 4-11:30. (M-E) AE, CB, DC, MC, V

PRONTO RISTORANTE—30 E. 60th St. 421-8151. Dress opt. Northern Italian. Spcl. fettuccine Pronto. Res. sug. L Mon-Sat. 11:30-4:30. D Mon-Sat. 5-midnight, Sun. 4-11. (M) AE, DC, MC, V

REGINE'S—502 Park Ave., bet 59th & 60th Sts. 826-0990. Jacket & tie required. French. Spcl. roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 8-midnight. Pre-theatre D 6-10:15. (E) AE, CB, DC, MC, V

THE RUSSIAN TEA ROOM—150 W. 57th St. 265-0947. Jacket required. Russian. Spcl. blini, shashlik, chicken Kiev. Res. sug. Open Sun-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 5. (M) AE, CB, DC, MC, V

THURSDAYS—57 W. 58th St. 371-7777. Casual. Spcl. fish, steak, burgers. Res. sug. Continuous menu from noon. Spac. champagne Br Sun-Sat. 12-2. Closed after 10 p.m. & Br Sun. (I) AE, CB, DC, MC, V

TINO'S—235 E. 58th St. 751-0311. Jacket required. Northern Italian. Spcl. linguine with broccoli & zucchini, cotoletta alla Milanese, cappelli d'angelo all'ortolana. Res. nec. L Mon-Fri. noon-3. D daily 5-midnight. (M) AE, DC, MC, V

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg. 333-8600. Dress opt. International cuisine. Res. nec. D Mon-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V

TRE SCALINI—230 E. 58th St. 688-6888. Jacket required. Northern Italian. Spcl. winter game. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V

TYCOON—1078 First Ave., bet 58th & 59th Sts. 980-0777. Jacket required. Continental-French. Spcl. pasta al pesto, rack of lamb bouillabaisse, poisson d'Inde, canard aux carottes. Res. sug. L Mon-Sat. 5-11. S 11-4 a.m. Buffet Br Sun. noon-4. Piano bar and dancing. (M) AE

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl. roast prime ribs of beef. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5-11, Fri. Sat. & Sun. 4:30-11:30. (M) AE, CB, DC, MC, V

ANDRE'S MEDITERRANEAN CUISINE—354 E. 74th St. 249-6619. Dress opt. Mid-East. French. Spcl. striped bass in phyllo, herbbed rack of lamb. Res. nec. Daily Tues-Sat. 7-9:30. Closed Sun. (M) No Credit Cards

AUCTIONS—1408 Third Ave., at 80th St. 535-2333. Casual. American. Spcl. escargot, prime steak, coq, fresh fish. Res. sug. D Sun-Thurs. 5-1, Fri-Sat. to 2. Pianist 7-2. (M) AE, CB, DC, MC, V

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. 249-8380. Casual. Continental. American. Spcl. roast duck with port & black current sauce, vegetable tempura with cherry, ginger, pistachio, pork tenderloin with peanut sauce, stuffed veal chop. L Mon-Fri. 11:30-4. D Mon-Thurs. 5-midnight. Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat-Sun. 11:30-4. Private parties for 75. (M) AE, CB, MC, V

CARLYLE HOTEL—78th St. & Madison Ave. 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon-Sat. noon-3. D Tues-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Bobby Short Tues. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V

CLAUDE'S—205 E. 81st St. 472-0487. Formal. French. Res. nec. D only Mon-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V

CZECHOSLOVAK PRAHA—1358 First Ave., at 73rd St. 988-3505. Casual. Czechoslovakian. Spcl. duck goulash. Res. sug. L Mon-Sat. noon-3. D daily 4-11. Sun. from noon. Parties up to 80. (M) AE, DC, MC, V

DAVID K'S—1115 Third Ave., at 85th St. 371-9090. Formal. Chinese cuisine. Res. nec. L Mon-Sat. noon-3. D Sun-Thurs. 5-midnight, Fri-Sat. to 12:30. Br Sun. noon-5. Executive L Pianist Charles DeForest Tues-Sat. (M-E) AE, DC

FLANAGAN'S—1215 First Ave., bet 65th & 66th Sts. 535-2333. Dress opt. Irish. American. Spcl. fish & chips, steak & kidney pie, Irish mixed grill. Res. sug. Open daily noon-2 a.m. Ent. (I) AE, CB, DC, MC, V

FRIDAYS—1152 First Ave., at 63rd St. 282-8512. Casual. American. Spcl. hamburger, omelette, salad. Open daily 11:30 a.m. to legal closing. Br Sat-Sun. 11:30-4. (I) AE, CB, DC, MC, V

IL MONTELO—1460 Second Ave., at 76th St. 535-2333. Dress opt. Italian. Spcl. veal, lamb, lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon-Sat. noon-3. D Mon-Thurs. 5-11, Fri-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V

KING DRAGON—1273 Third Ave., at 73rd St. 988-3433/988-3496. Casual. Cantonese. Spcl. dim sum. Open Mon-Fri. noon-11:30, Sat. to midnight, Sun. from 1. (M) AE, CB, DC, MC, V

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LA FOLIE—21 E. 61st St., 765-1400. Jacket required.
French. Spcls: oysters in champagne with caviar,
paupiette de sole Chantal, confit de canard. L Mon.-
Fri. noon-3. D Mon.-Thurs 6-midnight. Fri.-Sat. 1
Pre-theatre D Mon.-Fri. 6-7:30, Sat. 7 After-theatre
D & dancing Mon.-Sat. from 11. Free valet parking
after 7. Closed Sun. (E) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th
St., 249-3272. Dress opt. French. Spcls: mou
vinsaiquette, poached bass with sauce chailiot. Res.
nec. L Mon.-Sat. noon-2:30 D Mon.-Sat. with seatings
at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 61st St., 650-9664.
Dress opt. French. Spcls: sweetbreads béarnaise,
duckling aux carottes, veal florentine. Res. nec. D only
Thurs.-Sun. 5:30-11. Complete L & D. Closed Sun. (M)
AE, DC, MC.

LE CLODENIS—1409 York Ave., at 75th St.,
988-4660. Formal. French haute cuisine. Spcls: rack
of lamb, fillet of sole in champagne sauce and rose
petals, mousseline de crevette. Res. sug. D only Mon.-
Sat. 6-11. Closed Sun. (M-E) AE, DC.

LE COUP DE FUSIL—160 E. 84th St., 751-9190.
Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri.
noon-2:30. D Mon.-Thurs. 5:30-10:30. Fri.-Sat. 11:30.
Closed Sun. (M-E) AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal.
French. Spcls: ballotine de red snapper, côte de veau
aux morilles. Res. nec. L Mon.-Sat. noon-2:30 D
Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E)
AE.

LE PLAISIR—969 Lexington Ave., 734-9430. For-
mal. Nouvelle cuisine. Spcls: game in season, pasta
with truffles. Res. nec. D Mon.-Sat. 7-10:30. Closed
Sun. & July. (E) CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual.
Continental. Spcls: shrimp with honey mustard, roast
quail with raisin & sausage stuffing. Res. sug. D only
Mon.-Sun. 5-midnight. Br. Sun. 11:30-4. (M-M)
AE, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100.
Casual. American. Spcls: prime ribs, steak, and sea-
food. Res. sug. D Mon.-Fri. 5-midnight. Sat. 1 a.m.
Sun. 4:30-11. Br. Sat.-Sun. noon-3. Piano bar. Ice-
ant. (M) AE, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St.,
752-0108. Casual. Steakhouse. Spcls: USDA prime
steak, chops, ribs, fresh fish daily, salad bar with D
Mon.-Thurs. 5-midnight. Fri.-Sat. 1 a.m. Sun. 4-11.
Free 2-hr parking. (M-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939.
Dress opt. Italian. Spcls: angel's hair primavera, veal
chop alla Nanni with mushroom sauce. Res. nec. L
Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed
Sun. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 69th &
69th St., 249-3141. Formal. Northern Italian. Spcl:
scampi alla Venesiana. Res. sug. L Mon.-Fri. noon-3.
D Mon.-Fri. 5-midnight. Sat.-Sun. from noon. Parking
(M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe
Pierre. Formal. French-International. Spcl: authentic
Indian curries at L. Dancing nightly. Res. sug. L & D
noon-12:30 a.m. Br. Sun. noon-3 Yellow Bird Room:
B only daily from 6-30 The Rotunda: English after-
noon tea Mon.-Fri. 6:30 (M-E) AE, CB, DC, MC, V.

P.J. MORIARTY—1034 Third Ave., at 61st St.,
838-2438. Casual. American-style food. Spcls: lamb
chops, prime ribs of beef, seafood. L Mon.-Sat. 11-5.
D Mon.-Sat. 5-midnight. Sun. from 4. (M) AE, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100.
Le Restaurant. Dress opt. Continental. Spcls: red
snapper en croûte, mignon of lamb Breton. Res. sug.
B daily 7-11. L daily noon-3. D daily 6-10:30 (E)
AE, CB, DC, MC, V.

RUPPERT'S—1862 Third Ave. at 96th St.,
831-1900. Casual. International. Spcls: fresh fish,
prime ribs, chicken & vegetable tempura. Res. sug. L
Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight. Fri.-Sat.
to 4 a.m. Br. Sat.-Sun. noon-4. Ent. Private parties. (M)
AE, DC, MC, V.

SAHIB—222 E. 86th St., 535-6760. Casual. Indian.
Spcls: kati kabab, tandoori prawns, chicken tikka.
Res. sug. L daily noon-3. D daily 5:30-10:45. Private
parties (M) AE, MC, V.

SAMANTHA—1495 First Ave., at 78th St.,
744-9288. Casual. Continental. Spcls: trout
stuffed with crabmeat, veal Oscar, barbecued St.
Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight,
Fri.-Sat. to 1 a.m. Br. Sat.-Sun. 11-4. (M) AE, DC, MC, V.

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787-2500. Casual. American. Spcls: steaks, bar-
becued baby-back ribs, incl. shrimp & salad, beer,
wine or sangria. D Mon-Thurs. 4:30-10:30, Fri.
to 11:30, Sat. 4:11-30, Sun. 4:10-30. Spcl. child's D.
(8-M) AE, DC, MC, V.

BROADWAY BAY—2178 Broadway, at 77th St.
862-5234. Casual. Seafood. Spcls: lobster, party.
Open Mon-Sat. 11:30-1 a.m. Sun. 3-midnight (1-M)
AE, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990.
Casual. American. Continental. Res. sug. L Mon-Sat.
11:45-5. D daily from 5. Br Sun. 11:30-4. (1-M)
AE, DC, MC, V.

MRS. F'S SACRED COW—228 W. 72nd St.,
873-4067. Casual. Continental. Spcls: prime steaks,
fresh fish. Res. sug. D only Mon-Thurs. 4:2-11, Fri.
Sat. to 2:30 a.m. Sun. to 1 a.m. Pianist nightly. Private
parties (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St.
880-8127. Casual. Continental. Spcls: french mar-
in with cucumber & coriander sauce, country quail
stuffed with brandied apricots, boned duck with
brandied peach sauce. Res. sug. D only Mon-Thurs.
6-11, Fri-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-
3:30. Live ent. Sun. (M) AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360.
Casual. American. Continental. Spcls: hamburger,
barbecued ribs, mussels mariniere. L Mon-Fri.
11:30-4:30, D Mon-Thurs. 5-2, Fri-Sat. 5-11, Br Sun.
11:30-4:30. Bar open to 4 a.m. Also 5400 Second
Ave., at 30th St., 684-4207. (D) AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th
& 68th Sts., 873-4100. Drees open continental.
Italian. Spcls: tortellini alla Nonne, chicken scar-
paciello, prime ribs. Res. sug. L daily 11:30-5. D daily
5-1 a.m. Br Sat-Sun. 11:30-5. Quartet Thurs. (M)
AE, CB, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Colum-
bia Ave., at 75th St., 799-0773. Casual. Spcls:
steak, chops, seafood. Soup & salad bar. Res. sug.
L Mon-Fri. 11:30-3:30, D Sun-Thurs. 4:30-10:30,
S Fri-Sat. 4-4. Mon-Thurs. spcl. D menu. Last Fri.
Sat. (1-M) AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St.
995-8599. Casual. Cuban. Spcls: black bean soup,
roast suckling pig, peas, shredded beef. Cubans.
Res. sug. Open daily 10 a.m.-1 a.m. (M)
AE, CB, DC, MC, V.

Brooklyn

FOUR SOME STEAK PUB—1992 Ralph Ave., at
corner Ave. J., 241-7300. Casual. Spcls: Conti-
nental. Spcls: steak, seafood. L Tues-Fri. noon-3. D
Tues-Thurs. 4-midnight. Fri-Sat. to 2 a.m. 1-mid-
night. Complete L & D. Ent. & dancing. Child's D.
Parking. Closed Mon. (1-M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension,
852-5257. Casual. American. Spcls: steak, del. sand-
wiches, cheesecake. B daily 6:30-11. L daily 11-4. D
daily 4-9. (D) AE, DC, MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 329-9288.
Casual. Italian-American. Spcls: variety of veal
dishes. D Tues-Thurs. 3-midnight. Fri-Sat. to 1 a.m.,
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MONTES VENETIAN ROOM—451 Carroll St.,
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shrimp alla Monte, chicken carpacciolo, baked clams.
Res. sug. Open Sun-Thurs. 11 a.m.-midnight. Fri-Sat. to
3 a.m. Free valet parking. (M) No Credit Cards.

Queens

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bar, beer, wine, or sangria. Spcl. child's D. Bellerose
248-15 Union Tpke. Open 7 days. D Mon-Thurs.
5-9:30, Fri-Sat. to 11, Sun. 1-9:30. incl. baked
potato. Spcl. child's D. (1-M) AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd.,
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sug. L Mon-Fri. 11:30-3:30, D Mon-Thurs. 4-11, Fri.
to midnight, Sat. 2-midnight, Sun. 2-11. Complete L
& D. Ent. Fri-Sun. eve. Free parking. (M) AE, CB, DC, MC, V.

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KEY TO ABBREVIATIONS

- AE American Express
CB Carte Blanche
DC Diners Club
MC MasterCard
V Visa

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Pop/Jazz

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BECHT'S—1319 Third Ave. 879-1001. French-American cuisine. 5/18, 25, Rick Hardeman Trio. 5/19, 24, Dick Sudhalter Quartet featuring Michael Abene on piano. Music starts at 9. AE

CHILIES—142 W. 44th 840-1756. Chill parlor with entertainment by blues singers. 5/20, Kathy Costello; Jane Cotton. 5/22, Butch Eitz, Paul Vincent. 5/23, Susan Halperin. AE, CB, DC, MC, V

THE COOKERY—University Pl. at 8th 674-4450. Blues singer Alberta Hunter performs Tues. Sat. at 9 & 11 accompanied by pianist Gerald Cook, with Jimmy Lewis on base. Sundays, at 9 & 11, Lu Elliot sings. No credit cards.

COTTON CLUB—West Side Highway, at 125th 663-7980. Dining, dancing and jazz. Shows at 11, 1 & 3 a.m. AE, CB, DC, MC, V

EDDIE CONDON'S—144 W. 54th 265-8277. Balalaika & Cats. Mon.-Sat. 8:30-2 a.m. AE, DC, MC

FAT TUESDAYS—190 Third Ave. 533-7902. 5/19-24, Airtio and his Quartet, nightly at 9 and 11, except Mon., with extra shows on Fri. & Sat. at 14 p.m. AE, MC, V

GINGER MAN—51 W. 84th 399-3358. The Harlem Blues & Jazz Band, with America's oldest talent (all over 75 years), play nightly, except Tues. & Wed., from 9:30. AE, DC, MC, V

GREENE STREET—101 Greene St. 925-2415. Multiracial floor for entertainment. 5/18, Valerie Pettiford. 5/19, 20, Anita Moore. 5/21-23, Wendell Stuart. 5/24, Jorge Dalto. 5/25, Priscilla Bensenville. AE, MC, V

HORS D'OEUVRE—One World Trade Center 938-1111. Tues.-Sat. 7:30-12:30 a.m., Chuck Foldis Trio plays for dancing, alternating with pianist Judd Wolfin. Sun. 7:30-midnight. Mon. to 12:30, Roger Paige trio alternating with Phil Della Penna. AE, CB, DC, MC, V

JAZZMANIA'S STUTZ—40 W. 27th St. 532-7666. A new loft with a living-room environment, with music & dancing 9-4 a.m. on Fri. & Sat. 9-1 on Sun. 5/12-24, Walter Bishop Junior's Fourth Avenue Quartet. Gary Barr. No credit cards.

JIMMY RYAN'S—154 W. 54th 664-9700. Roy Eldridge and sextet work Wed. Sat. Max Kaminsky and sextet Sun.-Tues. No credit cards.

KNICKERBOCKER SALOON—33 University Pl. 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/19-23, pianist Roland Hanna with Paul West on bass. Sun. & Mon. pianist Nina Sheldon with Bob Bodley on bass. AE, MC, V

MICHAEL'S PUB—211 E. 56th 788-2272. 5/19-6/6, Jonathan Schwartz and the Mel Lewis Sextet entertain. Two sets nightly beginning about 9:15. Woody Allen holds court on most Mondays. AE, DC, MC, V

THE OTHER END—149 Bleecker St. 673-7030. 5/20, 21, Roomful of Blues. 5/22, 23, Kenny Rankin; Jana Steele. No credit cards.

RED BLAZER—200-1576 Third Ave. 876-0040. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Chiofalo. Wed., Sam Taylor. Thurs., Sol Vass. All-Stars. Fri., Sat., Dixieland bands. AE

THE RITZ—119 E. 11th 228-8888. Dance to the Big Beat. Showtime, 11:30. No credit cards.

SAVOY—141 W. 44th 921-9490. 5/21-29, James Taylor. Shows start at 9 p.m. AE, MC, V

SEVENTH AVE. 80-21 Seventh Ave. So. 242-4694. Music at 10, 11:30, & 1 a.m. 5/19, John Schofield. 5/20, Joanne Brackeen. 5/21, 22, Lew Tabackin. 5/23, 24, Dave Liebman with Richie Beckwith, George Mraz, Al Foster. MC, V

S.N.A.F.U.—Sixth Ave. at 21st 691-3535. 5/18, 25, Lou Tattio; Diane Ponzio. 5/19, Mary Jean Batten; Valerie Trier. 5/20, Rick Stanley. 5/21, Mark Z. Jortner. 5/22, Shadowmen; The Script. 5/23, Raun MacKinnon. 5/24, Eddy Richelberg. AE, MC, V

STAR AND GARTER—105 W. 13th 242-3166. Thurs. 5/19, 24-26, Johnny "Blue Boy" Perry. 5/20-23, Junior Mance and Marty Rivera. AE

SWEET BASIL—88 Seventh Ave. So. 242-1785. 5/19-23, Illicit Jaccet featuring Siam Stewart. AE, DC, MC, V

SWEETWATERS—170 Amsterdam 873-4100. A next-to-Lincoln Center eatery with entertainment. Thurs. 5/23, Tues.-Sat., Doc Johnson Trio. (Free parking.) AE, DC, MC, V

SYNCOPIATION—15 Waverly Pl. 228-8032. Mondays. The John Lewis Sound. 5/21-23, Tex and Felicia Allen. AE, DC

TRAMPS—125 E. 15th 777-5077. 5/19, Uptown Horns. 5/20, Jan Love and the Survivors. 5/21, The Cobras and Sister Rose. 5/22, Liquid Liquid. 5/23, 24, Eddie Kirkland with the B-Girls. AE, V

TRAX—100 W. 72nd 799-1554. 5/19, The Differents. 5/20, Rachel Faro; Bruce Carroll. 5/21, Norman Nardini & the Tigers; The Harbans. 5/22, 23, The Street Kids. AE, DC, MC, V

VILLAGE VANGUARD—178 Seventh Ave. So. 255-4037. 5/18, 25, Mel Lewis Big Band. 5/20-34, Abbey Lincoln; Cedar Walton Quartet. 5/26-31, Adam Markovics and the Slide Hampton Quartet. AE, DC, MC, V

THE WEST END—2911 Broadway 666-9160. Jazz, nightly from 5/18, 25, Honky Tonk Part III. 5/19, 10 Jones. 5/20-24, Franc Williams Swing Four. MC, V

Country/Western

CODY'S—16th St. & 6th Ave. 620-0377. Country music and dancing nightly. 5/18, Sage Brush. 5/19, Tumble Weed. 5/20, Blue Sparks from Hell. 5/21, Steel Angel. 5/22, Steve Hogard. 5/23, The Street Kid Band. 5/24, Johnny Jake Band. AE, V

LONE STAR CAFE—Fifth Ave. at 13th 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30-3 a.m. Sat. 7:30-3 a.m. Sun. 5-2 a.m. AE, CB, DC, MC, V

O'LENNY'S—915 Second Ave. bet. 48th & 49th 751-5470. 5/18-20, High Lonesome. 5/21-23, Midnight. 5/24, Crystal Creek. 5/25-27, Keystone Express. AE, DC, MC, V

RODDE—407 E. 70th 535-2400. B-level country-western restaurant/nightspot, with music Mon.-Sat. 6-2 a.m. 5/18, Hank B. Show. 5/19, The B's. 5/20, Terry and the Central Park Boys. 5/21, Soosie Hight in the Saddle. 5/22, 23, Buddy Miller. 5/24, Sherry Ellis. AE, MC, V

Comedy/Magic

CATCH A RISING STAR—1487 First Ave. 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with standees Kelly Rogers and David Slay. AE, MC, V

COMIC STRIP—1568 Second Ave. 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30. Fri. & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V

GOOD TIMES—449 Third Ave. 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC, V

IMPROVISATION—358 W. 44th 763-8268. Comics & singers seven nights a week; food, total information. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave. 752-1165. Professional magicians appear Fri. & Sat. from 9. No credit cards.

MONKEY BAR—60 E. 54th (in Elsysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews. 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Marian Page, Mel Martin, & Danny Curtis. Closed Sun. AE, CB, DC, MC, V

MOSTLY MAGIC—85 Carmine St. 242-1472. Nightclub/cheater featuring magic, comedy, mime, music with Pamela Smith; Thurs. 5/31. Opens at 8:30; fun starts at 9:30. MC, V

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE

CACHACA—403 E. 62nd 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V

ELECTRIC CIRCUUS—100 Fifth Ave. 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, everything! AE

EL MOROCCO—307 E. 54th 752-2960. Elegant dining and dancing to the music of Contry Phillips and his jazz quartet from Tues. to Sat. AE, V

FREDERICK'S—124 E. 56th 752-2800. Part of the Gaiety Club, but for this you don't have to be a member. Dancing nightly. No credit cards.

HIGH ROLLER—817 W. 57th 247-1530. Roller disco, open Mon.-Fri. 8-2 a.m.; Sat. & Sun. 8-3 a.m. No credit cards.

JIMMY WESTON'S—131 E. 54th 838-8384. Restaurant which serves up jazz and dancing. Also singer/pianist Mike Carrisi, Thurs. 5/24. AE, CB, DC, MC, V

LA FOLIE—21 E. 81st 765-1400. French restaurant with disco dancing from 11. AE, CB, DC, MC, V

LES MOUCHES—280 Eleventh Ave. 695-5190. Disco/restaurant. AE, CB, DC, MC, V

NEW YORK, NEW YORK—33 W. 42nd 245-2400. Multi-level complex, open seven nights from 10 for dancing to disco and rock. AE, DC

ONCE UPON A STOVE—325 Third Ave. 683-0044. Skylight room for dining, drinking, & check-to-check dancing. Wed.-Sat. 9-1 a.m. Uptown in the Valentine Room, talented waiters & waitresses perform Fri. & Sat. at 8 & 11. Tuesdays, 8:30-11. AE, DC, MC, V

ONDER—160 E. 46th 752-0200. Split-level supper club. Irving Fiddle Trio play for lounge dancing nightly (except Sun.) from 8. Is the lounge pianist singer Baba Mota. AE, DC, MC, V

REGINE'S—502 Park Ave. 826-0900. Restaurant, Mon.-Sat. 8-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V

ROSELAND—239 W. 52nd 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Wed. from 5:30; Thurs., Sat. & Sun. from 2:30. Fri. from 6:30.

37TH ST. HIDEAWAY—32 W. 37th 947-8940. Dining and check-to-check dancing. Mon.-Sat. from 7:30. Pianist from 5 p.m. AE, CB, DC, MC, V

WEDNESDAYS—210 E. 86th 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of musical revues featuring Roberto Antonio & George Dart plus the showgirl beauties. Nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. Flamenco Suite: Dancers and singers, and guitarists, from 10:30. AE, CB, DC, MC, V

Floor Shows

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8580. Thurs. 5/24, Vire Les Girls a musical revue featuring Roberto Antonio & George Dart plus the showgirl beauties. Nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. Flamenco Suite: Dancers and singers, and guitarists, from 10:30. AE, CB, DC, MC, V

EL AVRAM—80 Grove St. 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with musical revues and bellydancing. Tues. & Thurs. 5/24, 25. AE, DC, MC, V

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NIGHTLIFE

GASLIGHT CLUB—124 E. 56th 752-2500. "Key" club (\$50 membership). Restaurant/disco, with a '30s "speakeasy" (liquor served in coffee mugs, etc.) piano bar with John Meyers and Sammy Goldstein alternating. No credit cards.

MICKEY'S—44 W. 54th 247-2979. Restaurant/bar/cabaret, 5/18, 25, The Loose Connection. 5/19, 26, "Piano Man" revus. 5/20, 27, High Rise. 5/21, 28, Karo Akers. AE, CB, DC, MC, V.

PLAYBOY CLUB—E. 59th 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in He's to The Blue Suede Shoe Revue featuring the music of the 50's in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-9970. Kicks. French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room. Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SAGOS—15 E. 48th 935-1107. A new supper club with two floor shows and dancing every Wed-Sat. 9 to Sun. Singers, bellydancers, bouzouki, drums, piano, & bass for your pleasure, from 9:30 during the week, and from 10 Fri. & Sat. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th 683-9409. Revue starring the Israeli group led by Israeli singer Neti Kaush. Shows, 10 & 11 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th 840-6800. Oak Room: Steve Ross, his pianist, his songs, every Wed-Sat. 9 to 1 a.m. Sun. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th 744-1600. Cafe: Bobby Short entertains, thru 6/27. Bemmelsman: Bar: Barbara Carroll plays 9:30-1 a.m. Mon-Sat. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 68th 683-1234. The Crystal Fountain: An elegant contemporary restaurant with string quartet Mon-Sat. Trumpet: Pianist Robert Soloco. Mon-Sat. 8:30-10:30. AE, CB, DC, MC, V.

HILTON—53rd & Sixth Ave. 586-7000. Kismet Lounge: Singer/pianist Suzanne Ves from 6 to midnight. Sun.-Thurs. Pianist Bob Gerard: Fri. & Sat. 10 p.m.: Roland Granier de Lafayette plays piano Tue-Sat. 5:30midnight, replaced Sun. & Mon. by Bob Gerard. Bybyle: Thru 5/22, Marty Napoleon: Trio, plus dining & dancing until 4 a.m. AE, CB, DC, MC, V.

NEW YORK SHERATON—Seventh Ave., at 56th 247-8000. SoHo's: Entertainment, Mon-Sat. 9:30-2:30 a.m. Falstaff: Pianists Sally Harmon & Julie Heberlein entertain from 5 to 1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st 838-8000. The Cafe: The Bucky Fazzolari Trio with Tony Monte on piano and bassist Rolo Naspo. Tue-Sat. 8:30-12:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th 759-3000. Edwardian Room: Dance music by the Roger Stanley trio, Tue-Sun. 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd and Seventh Ave. 581-1000. Cafe Feinstein: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. Rainier's: Exquisite restaurant with pianist Rolo Clemente entertaining nightly. Le Ronde: Cabaret-show lounge, thru 6/13. The Janis Carter Show. Mon-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERY-NETHERLAND—781 Fifth 355-2800. Le Petit Restaurant: Bob Dawson plays Mon.-Wed., 7:30-1 a.m. Jim Newman plays, Thurs-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 59th 753-4500. King Cole Room: Thru 5/30, Thurst: Heaven for Lerner and Loewe, with Meg Bussert, Steve Elmore, Marni Nixon, & Martin Vidovic. Mon-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. Author's: 5/18-6/13 The Charles St. Paul Show. Mon-Thurs., 9-1 a.m. Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCAN—120 E. 39th St. 686-1600. Jimmy Lee Orange Room: Restaurant with entertainment featuring pianist Martin Berns. Mon-Sat., 8:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th & First Ave. 355-3400. Ambassador Lounge: A greenhouse with music. 5/21-25 Dick Hankinson at the piano, Mon-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th 355-3000. Peacock Alley: Pianist Jimmy Loyer plays Tue-Sat. 6-10 a.m. Ronny Whyte entertains from 10-2 a.m. Hideaway: Pianist/singer George Fenn plays Tue-Sat., 8:30-12:30 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th 535-2000. Polo Bar: Restaurant with entertainment featuring singer/pianist Chris Barrett. Tue-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

AMBROSIA—115 E. 60th 838-6662. Candle-lit art-deco restaurant, with pianist Keith Ingham playing old favorites Tue-Sat. AE, CB, DC, MC, V.

APPLAUSE—40th & Lexington Ave. 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed-Sat. from 7:30. Sue Markslers sings Mon.-Tues., 7:30-10:30. AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th 242-2756. Entertainment nightly by two tenors, three sopranos, and two baritones. AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m. Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

JACQUES—210 E. 58th 753-5513. Elegant, romantic Hungarian restaurant with Paul Corra's Hungarian Gypsy Orchestra alternating with singer/pianist Stephen Donnet nightly, 7 to 1 a.m. AE, CB, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th St., at First Ave. 355-7300. Musical entertainment, Tue-Sat. from 5:30-2 a.m. AE, CB, DC.

PLAZA CAFE—37th above Third Ave. (in the Murray Hill Hotel) 567-7179. Pianist David Alexander entertains Tue-Sat., 7-midnight. AE, CB, DC, MC, V.

SACRED COW—228 W. 72nd 873-4067. Restaurant/piano bar, with Ernie Kern playing Tue-Sat. 8-1 a.m. Sun. & Mon., Rolo Geyer takes over. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE—318 W. 45th 581-8447. Pianist Johnny Earl, 10-15 until closing. AE, DC, MC, V.

CALLBACK—45th & Eighth Ave. 581-0500. Piano bar featuring Bob Ameral. Open Wed-Sat. 10-3. AE, DC, MC, V.

DAVID K'S—1118 Third Ave., at 68th 371-9090. Aquarium Lounge: singer-pianist Charles D'Amore entertains Tue-Sat. from 8-1 a.m. AE, DC.

DUPLEX—55 Grove St. 255-5438. Cabaret/piano bar, 5/18, Holly Woodlawn; Rick Cross. 5/19, Maurice Levitt; Tom Singer. 5/20, 27, Mary Garripoli; Jennifer Warren. 5/21, Ann Hampton Callaway; Mario Gallo. 5/22, Danny Dillon; Ira Sitt. 5/23, Margaret Wright; Jeffrey Elmann. 5/24, Cynthia Singleton; McHardy & Van Aken. No credit cards.

FREDDY'S—308 E. 14th 888-1633. Restaurant/bar/cabaret. 5/19-24, Sheila Ackerman sings. AE, DC, MC, V.

NICKELS—227 E. 86th 794-2331. Tue-Sat. pianist Danny Nye. Sun. & Mon., pianist Norman Kubrin. AE, DC, MC, V.

PIANO BAR—65th & Broadway 787-2501. Open 7 nights, 9-2 a.m. Sat. Tues. Jim Moses. Wed. Fri. Joel Silberman. AE, DC, MC, V.

THE PRIORITY—224 E. 53rd 753-1050. Pianist-singer Doo Taber, Mon-Fri. from 8. AE, CB, DC, MC, V.

THE REVELLED SLEAVE—79th at Third Ave. 628-8814. Continental restaurant. Tooy Stephanos and Joseph Trinchina alternate at the keyboards. AE, DC, V.

S.P.O.R.—133 Mulberry St. 925-3120. The Lynx Trio. Tue-Sat. from 8 to 1 a.m. Upstairs at S.P.O.R.: 5/18-23, 25, Julius La Rosa. AE, CB, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl. 473-9762. Tues. & Thurs.-Sat., pianist Lance Hayward; Jim Roberts plays Wed., they both play Thurs. AE, DC, V.

VILLAGE GREENS—331 Hudson St., bet. W. 10th & Charles. 255-1650. Murray Grand, Tue-Sat., 8:30-1 a.m. Franklin Roosevelt Underwood. Sun-Mon., 8:30-1 a.m. Robert Neubert Sun-Sat. 5:30-8 a.m. AE, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th 929-9645. Thru 5/20, pianist Esther Blue. Mon.-Wed. at 8:30. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., May 20

3:00/WNCN-FM-
Bennett: Sym #1
(Bakstoft).
Musorgsky/
Khovanchina: Intro
and Dance of the
Pavane Slaves (Solo).
3:05/WOXR-AM/FM-
Rameau: Zaïr: Ov.
Rachmaninoff: The
Isle of the Dead.
4:00/WNCN-FM-
Dvorak: Piano Cto in g,
Op. 33 (Frantz/
Bernstein).
6:00/WNCN-FM-
Popper: Pieces for Cello
and Piano (Smith, Ritter).
7:00/WNCN-FM-
Debussy: Images, Book
1: Reflets dans l'eau
(Browning).
7:05/WOXR-AM/FM-
Renata Tebaldi, soprano;
Mario del Monaco,
tenor.
8:00/WNYC-FM-
Recorded at Carnegie
Hall: Beethoven:
Rasumovsky Qts, Op. 59
(Julliard String Q).
9:05/WOXR-AM/FM-
Veracsky: Cilarur
and Duo Chorus in A
(Fesek).
9:00/WNCN-FM-
Bach: Chromatic
Fantasia and Fugue in d,
BWV 903 (Londawake).
10:00/WNYC-FM-
Beyanovsky: Symphonie
Concertante.
Op. 60, for Piano and
Orch (Paleczny/Cryz).

Thu., May 21

3:00/WNCN-FM- Lalo:
"Guitare" for Violin and
Orch, Op. 28 (Ricci/
Froment). Rodrigo:
Concierto Galante for
Cello G. Whitney/B.
Whitney).
3:05/WOXR-AM/FM-
Bellini: Night Shadow.
Conclusion.
4:00/WNCN-FM- F.
Gounod: Concert
Royal #2 in D (Nicole/
Ulammer, Jaccottet).
Glasounov: Seasons,
Op. 67 (Ansermet).
5:00/WNCN-FM-
Mozart: Divertimento in
F, K. 138 (1 Music).
6:00/WNCN-FM-
Mozart: Qt #16 in
E-flat, K. 428
(Anasdue).
8:30/WNYC-FM-
Wagner: Die
Meistersinger (excerpts)
(Bernstein). Die
Walkure: Magic Fire
Music (Stokowski).
7:00/WNCN-FM-
Chopin: Piano Cto #1
in e, Op. 11 (Bachauer/
Dorelli).
7:05/WOXR-AM/FM-
Tedd Iowelson, pianist;
John Williams, guitarist.
8:00/WNCN-FM- A.
Mazurka: Cto for 2
Oboes, Strings and
Continuo in d (Driebeys,
Revell, 1 Music).
Johann Sebastian
Bach: "la
Pavane" (Pierrot).

8:05/WOXR-AM/FM-
Mozart: La Clemenza di
Tito: Ov (Davis). Falla:
The Three-Cornered
Hat, Suites 1 & 2 (Mull).
10:05/WOXR-AM/FM-
The Spain of Victoria
de los Angeles.

Fri., May 22

3:00/WNCN-FM-
Faure: Violin Sonate in
A, Op. 13 (Grunius,
Crosley).
3:05/WOXR-AM/FM-
J.C. Bach: Ov #3 in D.
Respighi: The Fountains
of Rome.
4:00/WNCN-FM-
Elgar: Rosemary
(Barenboim).
5:00/WNCN-FM-
Egger: Prelude and
Fugue #8 in e, Op. 117
(Naegele, Laug).
6:00/WNCN-FM-
Boccherini: Qt in
E-flat, Op. 29.
7:00/WNCN-FM-
Wagner: Das Rheingold:
Entrance of the Gods
into Valhalla (Ormandy).
7:05/WOXR-AM/FM-
Andre Previn,
conductor.
7:30/WNYC-FM-
Vardi: La Previato
(Sutherland, Favrotti,
Mennestru, Bonyne).
8:05/WOXR-AM/FM-
Vejvanovsky: Sonate for
Trumpet, Trombone,
Violin and Strings
(Scherbaum, Janda/
Kuent).
9:00/WNCN-FM-
Mozart: Violin Sonate in
B-flat, K. 454 (Frank,
Julliard).
9:05/WOXR-AM/FM-
Vardi: I Vespi Siciliani
Op. Mozart: Marriage of
Figaro: "Dove Sono"
(Levine).

Sat., May 23

10:05 e.m./WOXR-
AM/FM-Bach: Triple
Cto. #1.
11:00 e.m./WNCN-FM-
Mozart: Violin Cto #4
in D, K. 218 (Smyrny/
Gibson).
12:00/WNCN-FM-
Chabrier: Suite
Pastorale (Ansermet).
WNYC-FM- Handel:
Faramondo Ov
(Bonyne). Ravel:
Rhapsodie Espagnole
(Mertins).
12:05/WOXR-AM/FM-
Haydn: Capriccio in
G.
1:00/WNCN-FM-
Milhaud: Saudades do
Brasil: First Group
(Bolcom).
2:00/WNYC-FM-
Beethoven: Sym #1
(Kiehl).
2:05/WOXR-AM/FM-
Mozart: Don Giovanni.
3:00/WNCN-FM-
Handel: Orogen Cto #2
in B-flat, Op. 4 (Kohler/
Thomas).
4:00/WNCN-FM-
Elgar: Song "Boasting
of the Pease" (Sjoelund/
Grevillius).

8:00/WNCN-FM-
Bernstein: Fancy Free:
Dances (Fiedler).
7:00/WNCN-FM-
Vivotti: Cto for Piano and
Violin Obbligato #3 in
A (Lautenbacher,
Galling/Buente).
8:00/WNCN-FM-
Elgar: Bavarian Dance
#1, Op. 27 "The
Dance" (Weldon).
9:00/WNCN-FM-
Dvorak: The Devil and
Kete (Chalabala).
9:05/WOXR-AM/FM-
R. Strauss: Die Frau
ohne Schatten
Orchestral Excerpts;
Dance of the Seven
Veils from Salome
(Leinsdorf).

Sun., May 24

10:00 e.m./WNCN-FM-
Browner: Cantium
(Van J. Paganini).
Grande Sonate for
Guitar and Violin in A,
Op. 39 (Terebost,
Purnhauser).
10:05 e.m./WOXR-
AM/FM-Hanson: Four
Poems.
11:00 a.m./WNCN-FM-
Donizetti: Requiem
(Erdelyi).
12:00/WNYC-FM-
Music of Dvorak,
Sternik, Haydn (New
World String Q).
1:00/WNCN-FM-
Musorgsky: Works for
chorus and Orch:
The Defeat of Sennacherib:
Joshua.
2:05/WOXR-AM/FM-
Lincoln Center
Spotlight.

3:05/WOXR-AM/FM-
New York Philharmonic,
Claudio Abbado,
conductor; Maurizio
Pollini, pianist.
4:00/WNCN-FM-
Songs of the Elisabethen
Erre (Brown, Williams).
6:00/WNYC-FM-
Francaix: Trio (Reillet,
Pasquale, Patigorsky).
WNYC-FM- Prokofiev:
Qt #2, Op. 92 (Novak
Q). J.S. Bach: Italian
Cto in F, BWV 971
(Kipnis). Strauss:
Burleske (Janis, Reiser).
7:00/WNCN-FM-
Lortzing: Zar und
Zimmerman Heger).
7:05/WOXR-AM/FM-
Mistral Rostropovich,
cellist.
8:00/WNYC-FM-
Messiaen: L'Ascension
(orch. arr.).
8:05/WOXR-AM/FM-
Goldmark: The Queen
of Sheba.
10:00/WNCN-FM-K.
Weigl: Five Songs for
Soprano and String Qt
(Brooks).

Mon., May 25

2:05/WOXR-AM/FM-
Beethoven: King
Stephen Or.
3:00/WNYC-FM-J.
Stamitz: Orchestral Trio

in c, Op. 4 (Svikhlova/
Munclinger).
3:05/WOXR-AM/FM-
Donizetti: Les Martyrs:
Ov. Falla: El Amor
Brujo. Ravel: Miroirs:
Une Barque sur
L'Ocean.
4:00/WNCN-FM-
Prokofiev: Cinderella,
Op. 87: Adagio
(Rostropovich,
Dedyukhin).
5:00/WNCN-FM-
Mozart: Rondo for
Violin and Orch in C, K.
373 (Lautenbacher/
Kuntzsch).
6:00/WNCN-FM-
Musorgsky: Fair et
Sourcilant: Hopak
(Svetlanov).
6:30/WNYC-FM-
Sydney: Orchestral
Abstractions (Mastel).
MacDowell: Piano Cto
#2 in d, Op. 23
(Cliburn, Hendel).
7:00/WNCN-FM-
Halvay: Le Juive:
Highlights (Arroyo,
Motto, Tucker/Almeida).
7:05/WOXR-AM/FM-
Tribute to Beverly Sills.
8:00/WNCN-FM-
Goldmark: Springtime
Ov (Fiedler).
WNYC-FM- Weber:
Sym. Op. 21 (Sianopol).
8:05/WOXR-AM/FM-
Smetana: Festival Ov in
D (Sejne).
9:00/WNYC-FM-
Schubert: Piano Qt in
A, Op. 114 "Trout."
9:05/WOXR-AM/FM-
Mozart: Sym #28 in C
(Oswa).

Tue., May 26

3:00/WNCN-FM-
Vivaldi: Cto for Cello,
Strings, and Continuo in
c (Storch/Hofmann).
WNYC-FM- Selections
from WNYC Benefit
Concert at Carnegie
Hall, May 27, 1981.
4:00/WNCN-FM-
Beethoven: Piano
Sonata #28 in A, Op.
101 (Boedel).
5:00/WNCN-FM-
Boyce: New Year's Ode,
1758: Ov (Lewis).
6:30/WNYC-FM-
Hindemith: Symphonic
Metamorphosis of
Themes by Carl Marie
von Weber (Bernstein).
Shostakovich: Sym #5,
Op. 41 (Kertesz).
7:00/WNCN-FM-
Stravinsky: Ebony Cto
(Goodman/Stravinsky).
7:05/WOXR-AM/FM-
James Galway, flutist.
8:00/WNCN-FM-
Fracturios: Ballet
(Williams).
WNYC-FM- Mozart:
Divertimento in D, K.
136 (Entremont).
8:05/WOXR-AM/FM-
Mendelssohn: Calm
Sea and Prosperous
Voyage, Op. 27
(Dohnanyi).
9:00/WNCN-FM-
Choussy: Trust in God
in C (Andre/Froment).



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A glass of wine
And the music of
Carole Bayer Sager...

... what a perfect way
to spend an evening

Carole Bayer Sager
"Sometimes Late At Night"

An album for anyone
who's ever been in love

Featuring the lyrics of
Carole Bayer Sager
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Produced by Burt Bacharach and Brooks Arthur

TELEVISION

Daytime, May 20-22 and 25-26

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- Listings are accurate at press time but stations make changes in programs on a daily basis.
- Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).
- 6:00**
News
 Wed/Appendix Ingles
 Thu, Tue/1 Dream of Jeannie
 Fri/Gigglesort
 Hotel
 Mon/Carrascollendas
- 6:08**
News
- 6:15**
News
- 6:25**
Health Field
 Listen and Learn
- 6:30**
 Summer Semester
 Flintstones & Friends
 News
 Mighty Mouse
 Captioned News
- 6:45**
A.M. Weather
 Tue-Fri/Captioned News
- 7:00**
Morning
 Today
 Popeye & Bugs
 Good Morning America
 Richard Simmons
 Popeye
 Mon/Dateline N.J.
 Tue-Fri/N.J. News
 Fri/N.Y. News
- 7:30**
 Great Space Coaster
 Jim Bakker
 Josie and the Pussycats
 Over Easy
 Lilius, Yoge and You
- 8:00**
 Captain Kangaroo
 Woody Woodpecker
 Tom and Jerry
 Sesame Street
- 8:30**
 Flintstones
 Mon, Wed/Meet the Mayors
 Tue/N.Y. Report
 Thu/Nine on N.J.
 Fri/Newark and Reality
 Heckle and Jackie
 Dick Cavett
- 9:00**
 John Davidson
 Donahue
 Brady Bunch
 Good Morning News
 Joe Franklin
 Munsters
 Sesame Street
 Instructional programming thru 3 p.m.
- 9:30**
 Partridge Family
 Dream of Jeannie
- 10:00**
 Jefferisons
 Las Vegas Gambit
 Bewitched
 To Tell the Truth

- 10:30**
Alice
 Blockbusters
 I Love Lucy
 Tic Tac Dough
 \$50,000 Pyramid
- 11:00**
 Price Is Right
 Wheel of Fortune
 Midday
 Love Boat
 Straight Talk
 Civic Programming
 Wed/Movie:
 Baracuda
 Dominique
 Fri/Movie: England Made Me
 Mon/Movie: Getting of Wisdom
 Tue/Movie: Count of Monte Cristo
- 11:30**
 Password Plus
 Civic Programming
- 11:45**
A.M. Weather
- 12 NOON**
 Lines We Live
 Card Sharks
 Dick Cavett
 News
 Mon/Thu/Magic Garden
 Fri/Joy's Fun School
 Miscellaneous programming thru 4:30 p.m.
- 12:30**
 Search for Tomorrow
 Doctors
 Love American Style
 Ryan's Hope
 Let's Make a Deal
 Family Affair
- 1:00**
 Young and the Restless
 Days of Our Lives
 My Three Sons
 All My Children

- Wed/Movie: Ivarro**
 (1954) Fernando Lamas, Rhonda Fleming, Brian Keith. Seeking gold in the land of the savages provides some adventure.
- Thu/Movie: Three Violent People** (1956). Charlton Heston, Anne Baxter, Gilbert Roland. Good action in post-Civil War Western.
- Fri/Movie: Mr. Sardonicus** (1961). Oscar Homolka, Ronald Lewis. Strange tale of an old count who needs surgery on his permanent smile.
- Wed/Movie: Mon/Voyage to the Bottom of the Sea**
Tue/Movie: Robert Walker, Minny Farmer, Rita Hayworth. Probably toned-down version of sexy wanderer-taken-in-by-lamely first young-daughter story.
- 1:30**
 Addams Family
 700 Club
- 2:00**
 As the World Turns
 Another World
 Get Smart
 One Life to Live
 Mon-/Baseball: Mets vs. Phillies
- 2:30**
 Abbott and Costello
 Cooties
 Mike Douglas
- 3:00**
 Guiding Light
 Texas
 Woody Woodpecker
 General Hospital
 Bonanza
 Rebo
 Fri-/Movie: Rich Kids
- 3:30**
 Tom and Jerry
 Villa Alegre
 Wed/Movie: The Devil's Rain

- Thu/Showtime**
Mon/Movie: Sayonara
 Tue/Wayne Newton at the Frontier
- 4:00**
 One Day at a Time
 Hour Magazine
 Little Rascals
 Edge of Night
 Wed/Movie: Fearless Vampire Killers (1967). Jack MacGowan, Sharon Tate, Roman Polanski. Polanski's first feature is a weird, gory spoof on horror films.
- Thu/Movie: Against a Crooked Sky** (1975). Richard Boone, Stewart Peterson, Geoffrey Land. Family-style Western has boy searching for sister captured by Indians.
- Fri/Movie: The Crimson Cult** (1970). Boris Karloff, Christopher Lee, Mark Eden. Run-of-the-mill witchcraft and occult.
- Tue/Movie: Grave of the Vampire** (1973). William Smith, Michael Pataki, Lyn Peters. Family get-together of vampires.
- Fri/Superstar Gooly**
 Lilius, Yoge and You
- 4:30**
 Match Game
 Gilligan's Island
 Wed/TV Movie: Winter Kill (1974). Andy Griffith, Sherie North. Series of murders causes panic in a mountain resort community.
- Thu/TV Movie: The Night Salker** (1971). Darren McGavin, Carol Lynley, Claude Akins.
- Fri/TV Movie: The Deadly Tower** (1975). Kurt Russell, John Forsythe. A true story about a Mexican-American policeman who became a hero who he captured the University

- of Texas sniper.
- Mon/Movie: The Reincarnation of Peter Proud** (1975). Michael Sarrazin, Jennifer O'Neill, Mary McCormack.
- Tue/TV Movie: The Spell** (1977). Lee Grant, James Olson. Obese teenager has the power to inflict illness and death on people she does not like.
- Wed/Movie: Scooby Doo**
- Electric Company**
 Wed, Fri, Mon/Getting to Know Me
 Thu, Tue/Feeling Free
- Thu/Crossbar**
 Tue/Movie: Star Trek
- 4:40**
 Kinner's Korner
- 5:00**
 Barnaby Jones
 The Wanderer Woman
 Mon/Bonanza
 Good Times
 Mister Rogers
 Sesame Street
 Villa Alegre
 Wed/Thunderbirds to the Rescue
 Mon/The Scarecrow of Romney Marsh, part 1
- 5:30**
 Wed/Young People's Special
 Happy Days Again
 Electric Company
 Wed/World Chronicle
 Time, Tue/Prime Time
 Fri/No Voice
 Mon/Other Voices
 Thu/Movie: Star Trek
 Tue/Thunderbirds to the Rescue
 Thu/Movie: Dominique

Evening, May 20-22 and 25-26

Wed., May 20

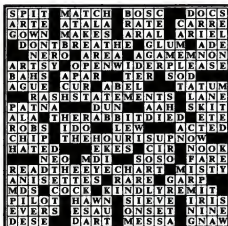
- 6:00**
News
 Starksy and Hutch
 Joker's Wild
 Happy Days Again
 U.S. Chronicle
 Masterpiece Theatre: The Golden Bowl
 Mild Brush: A drama
- 6:30**
 Tic Tac Dough
 Sanford and Son
 N.J. Nightly News
 News of N.Y.
 Country Music U.S.A.
- 7:00**
News
 M*A*S*H
 Bullseye
 Barney Miller
 Welch Your Mouth
 Reddington Bear
 Vic Braden's Tennis
- 7:30**
Magazine
 Family Feud
 All in the Family
 Hollywood Squares
 Face the Music
 News
 MacNeil/Lehrer Report
 Over Easy
 Cityscape
 Special: Heroes: Winston Churchill: The Private War

- 8:00**
Enos
 Real People
 PM Magazine
 The Greatest American Hero
 Movie: Texas Across the River (1966). Dean Martin, Alain Delon, Joe Bishop. Fun spoof on Westerns, with goofy characters all around.
- Movie: Magnum Force** (1973). Clint Eastwood, Hal Holbrook, Mitchell Ryan. The sequel to "Dirty Harry," with more violence and more Clint.
- Great Performances.**

- Live From Lincoln Center: American Ballet Theatre**
 L.I. Newview
 Agam
 And... Documentaries on the work of Israeli artist Yaskov Agam
 Movie: Chapter Two
 Movie: Dressed to Kill
- 8:30**
 Merv Griffin
 Fast Forward
 Ansel Adams: Photographer
- 9:00**
 TV Movie: Rivkin: Bound Hunter (1980). Ron Lieberman, Barry Morgan, Verma Bloom

- Diff'rent Strokes**
 American Dream
 Mystery: Sergeant Cribb
 Movie: Chapter Two
 Movie: The Last Romantic Lover
- 9:30**
 Facts of Life
 Kennedy Center Tonight: A Salute to Duke
- 10:00**
 Quincy
 News
 Vegas
 Newark and Reality
 Kup's Show
 Movie: Casanova

- 10:15**
Special: Sports Illustrated: The First 25 Years
- 10:30**
 Nine on N.I.
 News
 The Search for Alexander the Great
 News of N.Y.
- 11:00**
News
 M*A*S*H
 Benny Hill
 L.I. Newview
 Movie: The Last Romantic Lover
 Alice Cooper and Friends



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TELEVISION

3:30

Movie: Beware of the Weichdog

4:00

Best of Groucho

4:30

Abbott and Costello

5:00

Family Affair

Bizarre XVI

5:28

Give Us This Day

5:30

Movie: Regan

(1968). Ty Herdin.

Trouble breaks in Latin

America along with

great coffee.

Biography: Chester

Nimitz

Chapter Two

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West Point. The entertainer is joined by his wife, Dolores, and guests Elizabeth Taylor, Mary Martin and George C. Scott.

TV Movie: To be announced.

Movie: 36 Hours

(1964). James Garner, Eve Marie Saint, Rod Taylor. Shrink must quickly extract info from captured soldier during war.

The Artist was a Woman

Coutaise Odyssey

Masterpiece Theatre

The Golden Bowl, pt. 4.

Movie: The Last Wave

Movie: Hard Way to Die

House Calls

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Stelle Stevens. Based on the Steve McQueen film.

1:30

Adam-12

News

1:40

Country Music U.S.A.

2:00

Movie: In Harm's Way (1965). John Wayne, Kirk Douglas, Patricia Neal.

Mary Tyler Moore

Best of Midway

Joe Franklin

Movie: Young at Heart (1954). Doris Day, Frank Sinatra, Gig Young. Normal 50s romance, where couple meets, falls in love, splits up over something trivial, meets again.

Movie: Man in the Iron Mask

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temptations hard to surmount.

12 MIDNIGHT

Movie: Crash (1978). William Shatner, Adrienne Barbeau, Eddie Albert.
 3 Racing from Yonkers
 4 Three Stooges
 5 What's Up America!
 6 Movie: Son of Monte Cristo

12:30

7 Tomorrow
 8 Hogan's Heroes
 9 Movie: Kiss the Blood Off My Hands (1948). Bud Lancaster, Jean Fontaine, Robert Newton. Killer on the run meets a new love; title is the best part of the movie
 10 Twilight Zone

1:00

11 Rat Patrol

3 Movie: The Heist

1:15

12 Special Sports Illustrated: The First 25 Years

1:30

13 Adam-12
 14 News

1:47

15 Movie: Shadow in the Street (1975). Tony LoBlanco, Sherree North.

2:00

16 Mary Tyler Moore
 17 Movie: A Slight Case of Murder (1938). Edward G. Robinson, Allen Jenkins, Willard Parker.
 18 Joe Franklin
 19 Movie: Castle of the Living Dead (1964). Christopher Lee, Gale German. A Count likes

to turn his guests into mummies—after dinner.

2:10

20 Movie: Long, Lost Life of Edward Smallie (1966). James Whitmore, Richard Crenna. Lewyer's life is threatened by a former client.

2:30

21 Mary Tyler Moore

3:00

22 Toni Tennille Show
 23 Movie: Trained to Kill (1975). Stephen Sandor, Rockne Tarkington, Richard X. Slattery. Brutal story of Vietnam vet dealing with gang warfare back home.

3:10

24 News

3:16

25 Lives We Live

3:46

26 Movie: The Green Man (1957). Alastair Sims, Terry-Thomas.

4:00

27 Best of Groucho

4:30

28 Abbott and Costello

5:00

29 Family Affair

5:23

30 Give Us This Day

5:30

31 Movie: Disciple of Death (1972). Mike Reven, Marguerite Hardiman, Ronnie Lacey.
 32 Biography: Will Rogers

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Weekend, May 23-24

Sat., May 23

6:00

33 Agriculture, U.S.A.
 34 Patterns for Living
 11 Barbeque

6:30

35 Sunrise Semester
 36 A Better Way
 37 Abbott and Costello
 38 News
 11 Mighty Mouse

7:00

39 Patchwork Family
 40 Children's Rights: Principle and Practice
 37 Brady Kids
 41 Davey and Goliath
 11 News
 42 Popeye
 43 Sesame Street

7:30

44 Sonrisas
 45 Groovie Goolies
 46 Hot Fudge
 47 Newark and Reality
 11 Tom and Jerry

8:00

48 Mighty Mouse
 49 Godzilla/Hong Kong Phooey Hour
 50 Popeye and Friends
 51 Superfriends Hour
 52 Davey and Goliath
 53 Big Blue Marble
 54 Sesame Street
 55 Movie: Dominique

8:30

56 Tom and Jerry
 57 Flintstones
 58 Viewpoint on Nutrition
 11 Tom and Jerry

9:00

59 Bugs Bunny/Road Runner
 60 Flintstone Comedy Show
 61 Car Care Central
 62 All New Scooby and Scrappy Doo
 63 Dr. Who
 64 Computer World
 11 Mister Rogers

9:30

65 Movie: Phantom of the Rue Morgue (1954). Karl Malden, Patricia Medina, Steve Forrest. Maiden hams it up too much in this Poe story about a psychopathic killer and his fiance

assistant
 66 Scooby and Scrappy Doo
 67 Herald of Truth
 68 Electric Company

10:00

69 Movie: Beware! The Blob (1972). Robert Walker, Richard Stahl, Godfrey Cambridge. Copy of "Son of Blob."
 70 Old Time Gospel Hour
 71 Nova
 72 Rod Stewart Live at the Forum

10:30

73 Popeye
 74 Duffy Duck
 75 90 Minutes of Action Comedy

11:00

76 Batman and the Super Seven
 77 Soul Train
 78 Hee Haw
 79 Countess Odyssey

11:30

80 Drak Peck
 81 Movie: The Glicier Fox

12 NOON

82 New Fat Albert
 83 Johnny Quest
 84 America's Top Ten
 85 ABC Weekend Special
 86 Voyage to the Bottom of the Sea
 87 Tennis: World Championship: John McEnroe vs. Eliot Teltscher
 88 Wall Street Week

12:30

89 Lone Ranger/Tarzan
 90 Drawing Tower
 91 Partridge Family
 92 American Bandstand
 93 Open Mind

1:00

94 Mary Tyler Moore
 95 Little Rascals
 96 Movie: The Bottom of the Bottle (1956). Van Johnson, Joseph Cotten, Ruth Roman.
 97 Sports Afield
 98 Masters of Modern Sculpture

1:30

99 30 Minutes
 100 Baseball Banquet
 101 Laughtons

2 Today's Black

102 Woman
 103 World of Survival
 104 Movie: Dominique

2:00

105 Kidsworld
 106 Baseball: An Inside Look
 107 Brady Bunch
 108 News Conference
 109 Comedy Show
 110 The Old House
 111 Soccer Made in Germany

2:15

112 Baseball

2:30

113 I Love Lucy
 114 National Hot Rod Association's Getational Drag Race
 115 TV Movie: The Fear Is Spreading (1975). Randy Cronyn, Denholm Elliott. Reporter finds great story of mystery and intrigue.
 116 Vic Braden's Tennis

3:00

117 Public Hearing
 118 Movie: Dracula Has Risen From the Grave (1969). Christopher Lee, Rupert Davies, Veronica Carlson.
 119 Movie: Ambush Bay (1966). Hugh O'Brian, Mickey Rooney, James Mitchum.
 120 Sports America
 121 Washington Week in Review
 122 Mumbo, Jumbo-It's Magic

3:30

123 Golf: Memorial Tournament
 124 Bowling
 125 Wall Street Week
 126 Rod Stewart Live at the Forum

4:00

127 Sports Saturday
 128 Solid Gold
 129 Soccer Made in Germany
 130 Victory Gardens
 131 Ansel Adams: Photographer
 132 Movie: Chapter Two

4:30

133 Power Game

5:00

134 Marcus Welby MD

5 Mission Impossible

135 World of Sports
 136 Outer Limits
 137 Emergency
 138 Presente
 139 Sports America
 140 Mondo Real
 141 Movie: The Glacier Fox
 142 Movie: Bluefire Lady

5:30

143 Dateline: New Jersey
 144 Brooklyn College Presents

6:00

145 Channel 2 the People
 146 News
 147 Stars and Hunch
 148 Hiding From Aqueduct
 149 Star Trek
 150 Made in New Jersey
 151 Mystery: Sergeant Cribb

6:30

152 News
 153 Meude
 154 The Old House
 155 Consumer Reports: The Car Show

7:00

156 News
 157 Prime of Your Life
 158 56 Million Man
 159 Hollywood Squares
 160 What's Happening America?
 161 Dance Fever
 162 Inside Albany
 163 Lawmakers
 164 Special Sports Illustrated: The First 25 Years
 165 Movie: The Odd Couple
 166 Cry Wolf

7:30

167 Price Is Right
 168 Family Feud
 169 \$100,000 Name That Tune
 170 Solid Gold
 171 Agony and Company
 172 Inside Albany
 173 Clippings
 174 Movie: Star Trek

8:00

175 Movie: Salem's Lot (1979). David Soul, James Mason, Lance Kerwin.
 176 Barbara Mandrell

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11 All in the Family
12 Eight is Enough
13 Soccer: Cosmos vs. Washington Diplomats
14 Paper Chase
15 Mystery: Sergeant Cribb
16 Great Performances: Boris Godonov
17 Movie: McLintock

8:30
18 Merv Griffin
19 Special: The Girl, the Gold Watch and Dynamite

9:00
20 BJ and the Bear
21 Love Boat
22 Movie: Black Narcissus (see Tue., 11:40 p.m.)
23 Beacher: Bums
24 Prime Time
25 Movie: Escape From Alcatraz
26 Movie: Hard Way to Die

10:00
27 Walking Tall
28 News
29 Fantasy Island
30 Bonanza
31 Prime Time
32 Remember When: Way Out West
33 Movie: Exit the Dragon

10:30
34 To be announced
35 Black News
36 News
37 Lillian Hellman: A Profile
38 Excellence Forever
39 All About T.V.

11:00
40 News
41 M*A*S*H
42 Morecambe/Wise
43 Odd Couple
44 7th Annual Bluegrass Remble
45 Movie: Chapter Two
46 Sayonara
47 Movie: On the Yard

11:10
48 Mystery: Sergeant Cribb

11:15
49 News

11:30
50 Saturday Night Live
51 Kojak
52 Movie: The Hindenburg (1975).
53 Harness Racing from Yonkers Raceway
54 Rookie
55 Movie: My Brilliant Career

11:45
56 Movie: Night Watch (1973). Elizabeth Taylor, Laurence Harvey.

12 MIDNIGHT
57 Wrestling

12:10
58 Two Ronnies

12:30
59 Tales of the Unexpected
60 FBI

12:40
61 Good Neighbors

1:00
62 SCTV Network
63 Movie: The Fighting 69th (1940). James Cagney, Pat O'Brien, George Brent.
64 Movie: Decoy for Terror (1970). William Kerwin, Jeanne

Christopher, Andre Champagne.
65 Movie: Jokes My Folks Never Told Me

1:10
66 Movie: The Long Riders

1:30
67 Rock Concert
68 News
69 Movie: The Long Riders

1:45
70 News

2:00
71 Movie: Zappella (1971). Michael York, Elke Sommer.
72 Movie: Journey to the Seventh Planet (1962). John Agar, Greta Thyssen.

2:01
73 Movie: Silent Running (1972). Bruce Dern, Cliff Potts.

2:50
74 Marvin Gaye Live

2:57
75 Movie: The Very Edge (1963). Richard Todd, Anne Heywood, Jeremy Brent.

3:00
76 Mary Tyler Moore
77 Movie: Against a Crooked Sky (1975). Richard Boone, Stewart Peterson.

3:30
78 Mary Tyler Moore
79 Hamel
80 Movie: Escape From Alcatraz

4:00
81 News
82 Twilight Zone

4:28
83 Movie: The Broken Promise (1970). Chuck Connors, Gene Barry.

4:30
84 Abbott and Costello

5:00
85 Family Affair

5:30
86 Life of Riley
87 Biography: George S. Patton
88 Movie: Sayonara

5:57
89 Give Us This Day

Sun., May 24

6:00
90 Baking Cheese
91 Straight Talk
92 I Dream of Jeannie

6:30
93 America's Dream House: Prospects and Problems
94 Time for Timothy
95 News
96 Christopher Closeup

6:45
97 Davey and Goliath

6:54
98 Give Us This Day

7:00
99 Robonic Stogoes
100 Children and All That Jazz
101 Kenneth Copeland
102 Faith for Today
103 News

104 Hour of Power
105 Sesame Street

7:30
106 Jason of Star Command
107 Independent Colleges: Surviving the 80s
108 This is the Life
109 Christopher Closeup

8:00
110 Mario and the Magic Movie Machine
111 Villa Allegro
112 Jimmy Swagart
113 Christopher Closeup
114 James Robison Presents
115 Frederick K. Price
116 Sesame Street
117 Crossbar

8:30
118 Way to Go
119 Maryknoll World
120 Insight
121 Day of Discovery

8:45
122 Your Sunday Best

9:00
123 Sunday Morning
124 Sunday School
125 Wonderama
126 Page Seven
127 Oral Roberts
128 Mid Time Gospel Hour
129 Mister Rogers
130 Remember When

9:15
131 Jewish Scene

9:30
132 High Feature
133 Nine on N.I.
134 Made in N.I.

10:00
135 First Estate
136 Flintstones Hour
137 Camp Wilderness
138 Mass
139 Icons and the Pussycats
140 Wayne Newton at the Frontier

10:30
141 For Our Times
142 Legal Test II
143 Kids Are People, Too
144 Point of View
145 Dastardly and Muttley
146 Dateline N.I.

11:00
147 Channel 2 The People
148 Positively Black
149 Movie: Jerita Finds a Son (1989). Johnny Weissmuller, Maureen O'Sullivan, Ian Hunter.
150 Life of Riley
151 F Troop
152 Black Man's Land
153 Movie: Rich Kids

11:30
154 Face the Nation
155 Tony Brown's Journal
156 Animals, Animals, Animals
157 Rex Humbard
158 Movie: The World of Abbott and Costello (1965). Bud Abbott, Lou Costello.

12 NOON
159 Newsmakers
160 News Forum
161 Issues and Answers
162 Robert Schuller
163 Song by Song: By Harnick

12:30
164 Public Hearing
165 Meet the Press
166 Directions

12:45
167 Movie: Abbott and Costello in Hollywood (1945). Bud Abbott, Lou Costello.

1:00
168 To be announced
169 Marcus Welby MD
170 Like It Is With Gil Noble
171 Music World
172 Odd Couple
173 Firing Line

1:30
174 Indianapolis "500"
175 Festival Parade
176 Greatest Sports Legends Visits Bill Toomey
177 This Week in Baseball
178 Movie: Star Trek

2:00
179 Sports Sunday
180 Alabama 500
181 Baseball: Mets vs. Cardinals
182 Baseball: Yankees vs. Indians
183 Shakespeare Plays: All's Well That Ends Well
184 Soccer Made in Germany

2:30
185 Movie: The Way West (1967). Robert Mitchum, Kirk Douglas, Richard Widmark.

3:00
186 Outdoor Life
187 Sports America
188 Anthony Newley in Concert

3:30
189 American Sportsman

4:00
190 Golf: Memorial Tournament
191 Sports World
192 Matinee at the Bijou
193 Once Upon a Classic
194 Movie: Wholly Mose!
195 Crossbar

4:30
196 Wide World of Sports
197 Piaf, Bird and Le Brun
198 Feeling Free

5:00
199 Bionic Women
200 Bonanza
201 Movie: The Bridge at Remagen (1969). George Segal, Robert Vaughn, Ben Gazzara.
202 Bill Moyer's Journal
203 New Voice
204 Remember When
205 Movie: Barracuda

5:30
206 Mary Tyler Moore
207 Kathy's Kitchen
208 Other Voices, Other Times
209 Voices

6:00
210 News
211 Movie: Hell in the Pacific (1969). Leo Marvin, Toshio Miune.
212 Movie: The Owl and the Pussycat (1970). Barbra Streisand, George Segal, Robert Klein.
213 American Short Story: Bierce and James
214 Victory Garden
215 Heroes: Winston Churchill-The Private War
216 Wayne Newton at the Frontier

6:30
217 News
218 News
219 Cup's Show
220 Movie: Death on the Nile

7:00
221 60 Minutes
222 Movie: Polyantha (1960). Hayley Mills, Jane Wyman, James Drury.
223 Mysteries of the Sea
224 Monte Carlo Show
225 Washington Week in Review
226 The Kids
227 Movie: Casanova

7:30
228 With Ossie and Ruby
229 Wall Street Week
230 This Old House

8:00
231 TV Movie: Archie Bunker's Place
232 Jacques Cousteau
233 Dr. James Kennedy
234 Lawrence Walk
235 Couteau Odyssey: Lost Beliefs of the Sea
236 All Creatures Great and Small
237 Rhaphody & Song: A tribute to George Gershwin.
238 Movie: Can't Stop the Music

8:30
239 One Day at a Time

9:00
240 Alice
241 National Geographic
242 Indianapolis "500"
243 It is written
244 News
245 Masterpiece Theatre: The Golden Bowl
246 Rhaphody & Song: Sarah Vaughan joins the New Jersey Symphony Orchestra in a Salute to George Gershwin.
247 Standing Room Only
248 Movie: Used Cars
249 Movie: The Last Romantic Lover

9:30
250 Jeffersons
251 World Tomorrow
252 Herman Badillo

10:00
253 Trapper John, M.D.
254 Men Who Hate a Ten. Hosted by Gloria Swanson, Barbara Eden and Brooke Shields.
255 News
256 Jimmy Swagart
257 Black Conversations
258 Two Ronnies II
259 Movie: Dressed to Kill

10:30
260 Sports Extra
261 Focus: New Jersey
262 Independent Focus
263 Prime Time
264 Movie: The Changing

11:00
265 News
266 Batters
267 Beauty Hill
268 Odd Couple
269 Movie: The Sensuous Nurse
270 Movie: The Exterminator

11:15
271 News

11:30
272 David Suskind
273 Morecambe/Wise
274 Rookies

11:45
275 Sports Update

276 Movie: The Slipper and the Rose (1977). Richard Chamberlain, Kenneth More, Dame Edith Evans, Gemma Craven.

11:50
277 Lillian Hellman: A Profile

12 MIDNIGHT
278 Movie: Shark Kill (1976). Richard Yrigoyen, Phillip Clark.
279 News
280 Movie: Tom Jones (1963). Albert Finney, Susannah York, Hugh Griffith.
281 Movie: Barracuda

12:15
282 News
283 Movie: The Onion Field

12:30
284 Piaf, Brel and Le Brun

12:30
285 FBI
286 Movie: Madame in Manhattan

12:45
287 Movie: Do Not Fold, Spindle or Mutilate (1971). Helen Hayes, Vince Edwards, Myrna Loy.

1:30
288 News
289 Movie: Star Trek

1:35
290 News

1:42
291 Movie: Darling Lili (1970). John Andrews, Rock Hudson.

1:45
292 Mary Tyler Moore

2:00
293 It's Your Business

2:15
294 Mary Tyler Moore
295 Movie: Old Dark House (1963). Tom Poston, Robert Morley.
296 Movie: The Brass Target

2:30
297 TV Movie: Kind Hearts and Coronets (1949). Dennis Price, Valerie Hobson, Joan Greenwood, Alec Guinness.
298 Life of Riley

2:45
299 First Estate

3:00
300 Movie: The Ravine (1969). David McCallum, Nicoletta Machiavelli, John Crawford.

4:00
301 News

4:25
302 Newsmakers

4:30
303 Abbott and Costello

4:55
304 Public Hearing

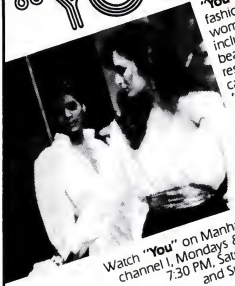
5:00
305 Family Affair

5:25
306 Give Us This Day

5:30
307 Daniel Boone
308 Biography

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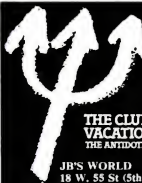
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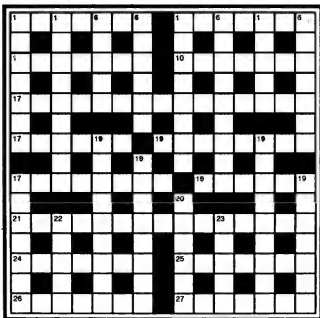
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 A match for Nick! (7)
- 5 Quick reply to composer in Germany. (7)
- 9 Make a fuss when doctor interferes with gruel recipe. (7)
- 10 Paul's brief account of the blade. (7)
- 11 Girl changes direction—all lit up during display! (9-6)
- 12 A trial spin for the cowboy? (6)
- 14 They may carry on working after the oral examination. (8)
- 17 Sailor, foreign nobleman and Edward—all kidnapped. (8)
- 18 Last rounds for students? (6)
- 21 Proverbially speaking, it might be the rule for dumb blondes! (7, 2, 6)
- 24 A melange of several shows. (7)
- 25 Less timely to have a novice belonging to the side? (7)
- 26 Speaks at length in tales I'd composed. (7)
- 27 Is still concerning puzzles. (7)



Down

- 1 Rightly reasoning that it's a bit of wood I almost name. (7)
- 2 Reckon Oriental Communist gave as good as he got? (9)
- 3 Excellent slang the French used for fiction. (5)
- 4 Go out again when about late coming to it. (2-4)
- 5 Read news perhaps—then made a reply. (8)
- 6 Food and the gasp it somehow caused. (9)
- 7 Divert with a deep thought. (5)
- 8 For late arrivals? (7)
- 13 It needs a science to finish off an insect when it's predominant. (9)
- 15 Flags in trying to achieve certain levels of excellence? (9)
- 16 Depressions occurring when the politicians aren't sitting. (8)
- 17 Positively told a ship could be ruder! (7)
- 19 For the unmarried at court? (7)
- 20 Holy man in unusual role at the inn! (6)
- 22 Lay low in uniform. (5)
- 23 Winning at the summit? (2, 3)

'NONESUCH': CUE CROSSWORD / By Maura B. Jacobson

Across

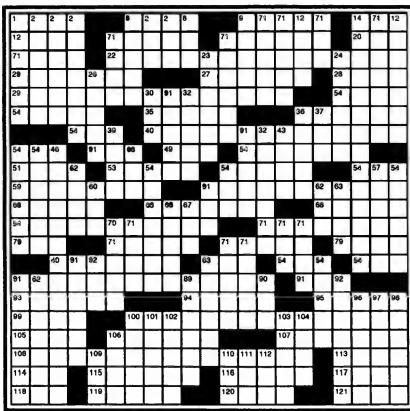
- 1 TV panelist Peggy
- 5 Fats of restaurant
- 9 Less risky
- 14 German cry of woe
- 17 Equal to the task
- 18 Classical musical
- 19 Togs
- 20 Blue Eagle letters
- 21 Phumiphol's realm
- 22 No such hero
- 23 Counselor
- 25 T.S.'s folks
- 27 Vowels for Euripides
- 29 No such symphony
- 33 Shopping bag
- 34 Milk snake
- 35 "If a body—body..."
- 36 Tom of a folk song
- 38 Wine designation
- 40 No such garb
- 41 G.I. cops
- 47 French nobleman
- 49 Box top
- 50 "As sweet unto a shepherd"
- 51 Mont Blanc, par exemple
- 53 Luster
- 55 Unswerving look
- 56 Occult ability, for short
- 59 Bared
- 61 No such novel
- 64 Magnani namesakes
- 65 Pertaining to
- 66 Accra's culture
- 68 Spook of "Star Trek"
- 69 No such place
- 72 Ed Asner role
- 75 Coin of Thailand
- 76 Voice a view
- 77 Crime of 87-Down
- 79 Part of Ko-Ko's sword
- 80 Like most seals
- 82 Cicero's III
- 84 Grease monkey's place
- 86 Measures of lgth.
- 87 No such slogan
- 91 Folder projection
- 93 Hawaiian senator
- 94 Clear the tape
- 95 Jake La—

- 99 Olympian Johnson, to friends
- 100 No such painting
- 105 Guido's high notes
- 116 Medium's session
- 107 Omen
- 108 No such play
- 113 City near Milan
- 114 Draftsman's program: abbr.
- 115 Of the stars
- 116 Not spicy
- 117 First grandson
- 118 Shavian monogram
- 119 RBI champ, 1952-53

- 120 Bible division
- 121 Body-shop problem
- 1 Winter melon
- 2 Dwelt
- 3 Worked like a serf
- 4 Shem's descendants
- 5 Actress Camilla
- 6 Use an axe
- 7 Retired hockey star
- 8 Gordon Mac—
- 9 Toklas's companion
- 10 On—(carousing)
- 11 Last of a quintet
- 12 Goddess of strife

- 13 In medias —
- 14 No such author
- 15 Concots
- 16 U.S. admiral's family
- 18 Vegetable shortening
- 19 "On — Day..."
- 23 Retained after taxes
- 24 Ripped in the same spot
- 26 Prepare slaw
- 30 Royal one: abbr.
- 31 Fraser of tennis
- 32 Embedded
- 36 Provided with sea

- walls: var.
- 37 I hate: Lat.
- 39 Tooth projection
- 41 Thurmond and Archibald
- 42 Actress Bigley, et al.
- 43 Home of the O'Haras
- 44 Where Kuala Lumpur is capital
- 45 Sun orbiter
- 46 No such degree
- 48 Fidel's sidekick
- 49 Dutch cheese
- 54 Kind of muffin or setter
- 55 Stoops to
- 57 Overdosed: slang
- 58 Endings for neo and micro
- 60 Explorer Johnson
- 61 Canned: abbr.
- 62 Chang's twin
- 63 Broadcasts
- 66 Medieval guild
- 67 Scottish single
- 70 Nick of time
- 71 Small barracca
- 73 Alley of the comics
- 74 Module
- 77 Of a spindle
- 78 Hair application
- 81 "— in the House"
- 82 Husband of a reina
- 83 Monopolistic group
- 85 Daughter of David
- 87 Incendiary
- 88 Out — (in a fix)
- 89 Kin of tequila
- 90 Masket of films
- 92 Placed in a jar
- 96 "— I love belongs..."
- 97 Sincere
- 98 Easel user
- 100 Warps' crossroads
- 101 Tresses, in Bonn
- 102 "I Left My Heart in Francisco"
- 103 Punish junior
- 104 — of (doting on)
- 106 Mediocre
- 109 Port: abbr.
- 110 Tide word
- 111 Rd. warning
- 112 Peking name



"Puerto Rican white rum is smoother on the rocks than gin or vodka."



"One sip will tell you why people everywhere are switching to our Puerto Rican rum."

Computer firm VP-General Manager Rudy Agulló, and his wife Taty.

Whether you pour white rum on the rocks or mix it with tonic, orange juice, soda or tomato juice, you get a much smoother drink every time.

For a very good reason—every drop of Puerto Rican white rum, by law, is aged at least one full year. And when it comes to smoothness, aging is the name of the game.

Hint: Heighten your sipping pleasure! Chill the bottle in the freezer for a half hour before pouring.

Make sure the rum is Puerto Rican.

The Puerto Rican people have been making rum for almost five centuries. Their specialized skills and dedication result in a rum of exceptional dryness and purity. No wonder over 88% of the rum sold in this country comes from Puerto Rico.



PUERTO RICAN RUMS
Aged for smoothness and taste.

For free "Light Rums of Puerto Rico" recipes, write, Puerto Rican Rums, Dept. NY-5, 1290 Avenue of the Americas, N.Y., N.Y. 10102.
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